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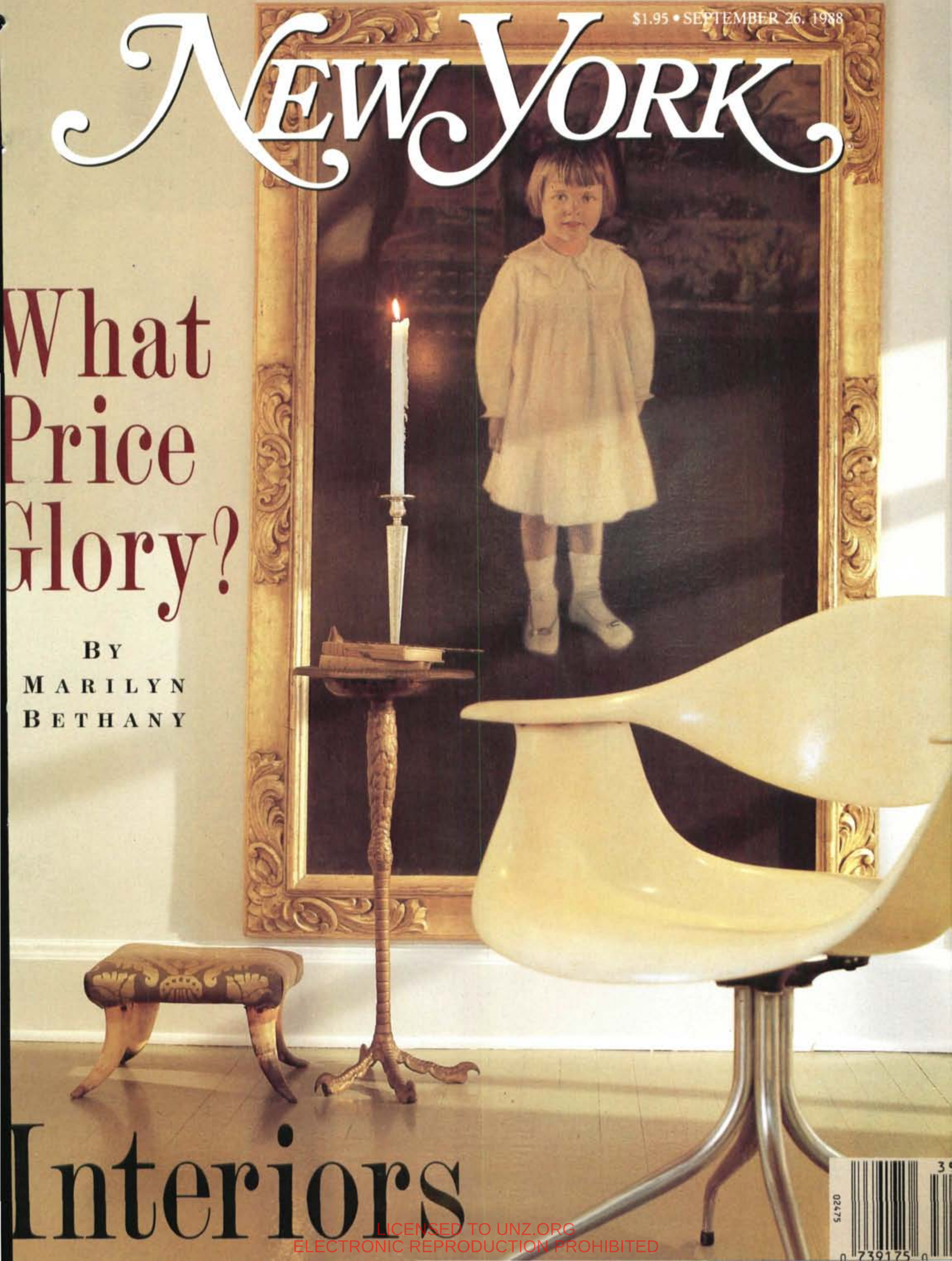
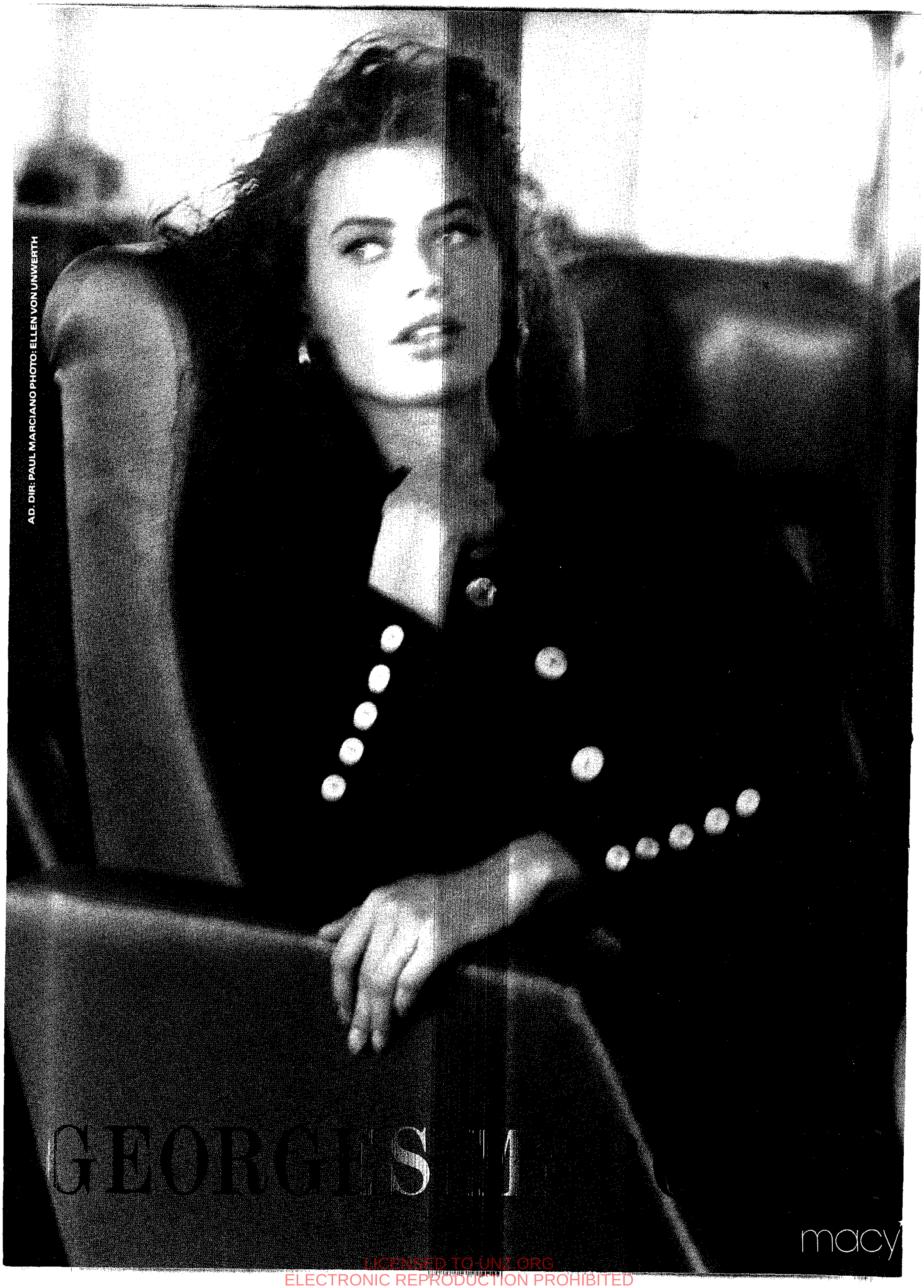


What Price Glory?

BY MARILYN BETHANY

Interiors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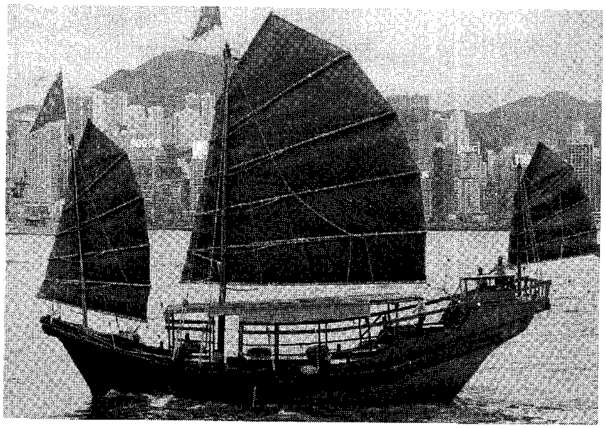

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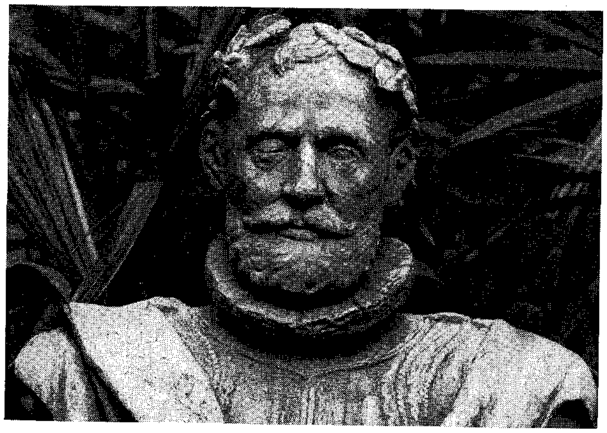

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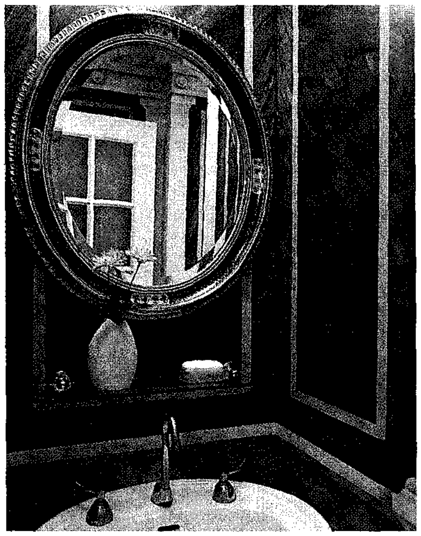
BY PHOEBE HOBAN

Jean Michel Basquiat, the Brooklyn-born son of a Haitian father, was the quintessential eighties artist. At twenty, he was dancing all night at funky downtown spots like the Mudd Club and experimenting with a wide variety of drugs. At 24, he was wearing Armani and Comme des Garçons suits, hanging out with his mentor Andy Warhol, and celebrating his show at the Mary Boone Gallery with a party catered by Mr. Chow. And at 27, he was a heroin addict who died alone on a hot summer day in a loft on Great Jones Street. "He had to live up to being a young prodigy," says eighties artist Keith Haring, "which is a kind of false sainthood."

45 Interiors: What Price Glory?

BY MARILYN BETHANY



With so many people calling themselves interior designers, it can be difficult to figure out whom to hire to redo an apartment. Architects and decorators have very different gifts—and every job requires a different strategy. Here are five interiors by design professionals with various specialties. The jobs represent diverse budgets—$50,000 to over $500,000—and schedules ranging from a few weeks to more than two years. What all these designers share is the ability to create striking rooms—and very happy clients.

74 Learning the Hard Way

BY MELINDA BLAU

Many children labeled emotionally disturbed have average or above-average intelligence. But, one theory holds, their brains are "wired" differently from their "normal" classmates. Their condition is called LD, which stands for "learning disability," and up to 30 percent of New York City students fit into this category. Adults who encourage children with LDs can help them gain self-confidence and lead productive lives.

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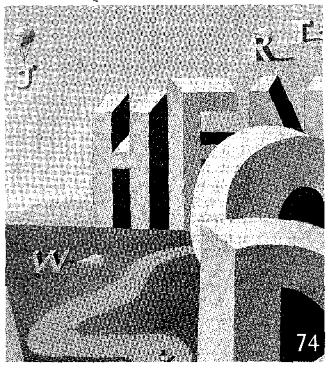

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Painting from David Allan Antiques. George Nelson chair from Mix, Bridgehampton, New York.

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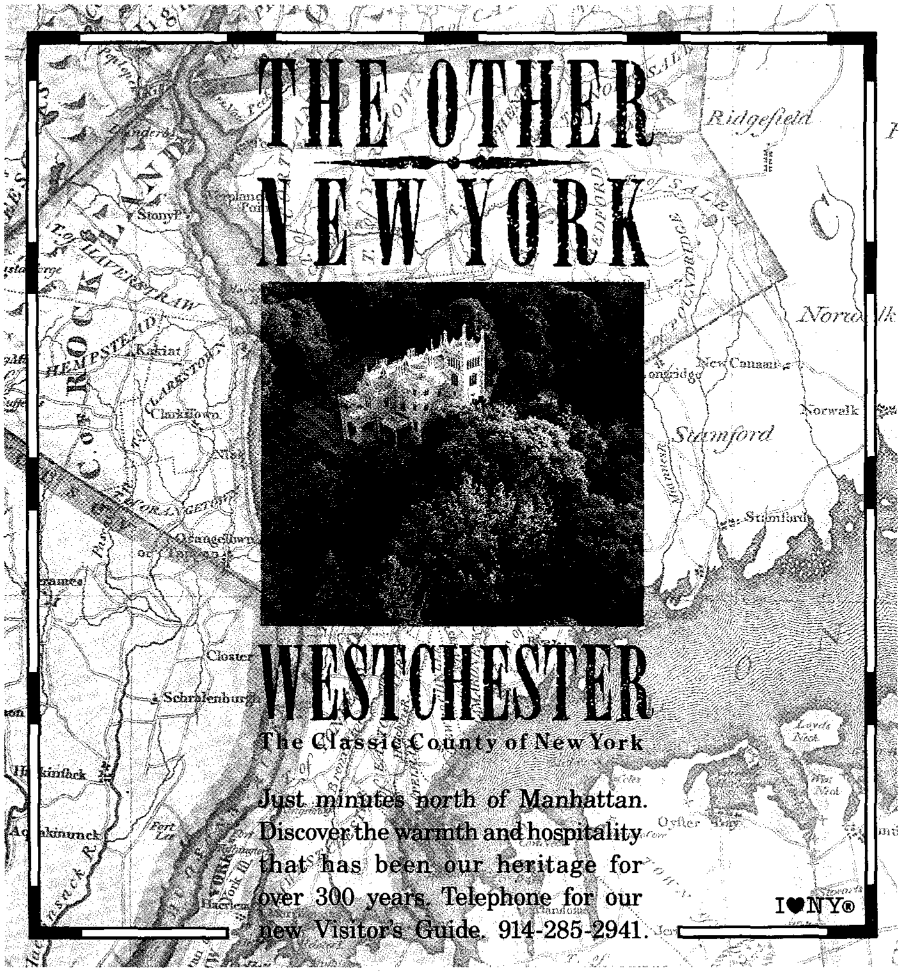

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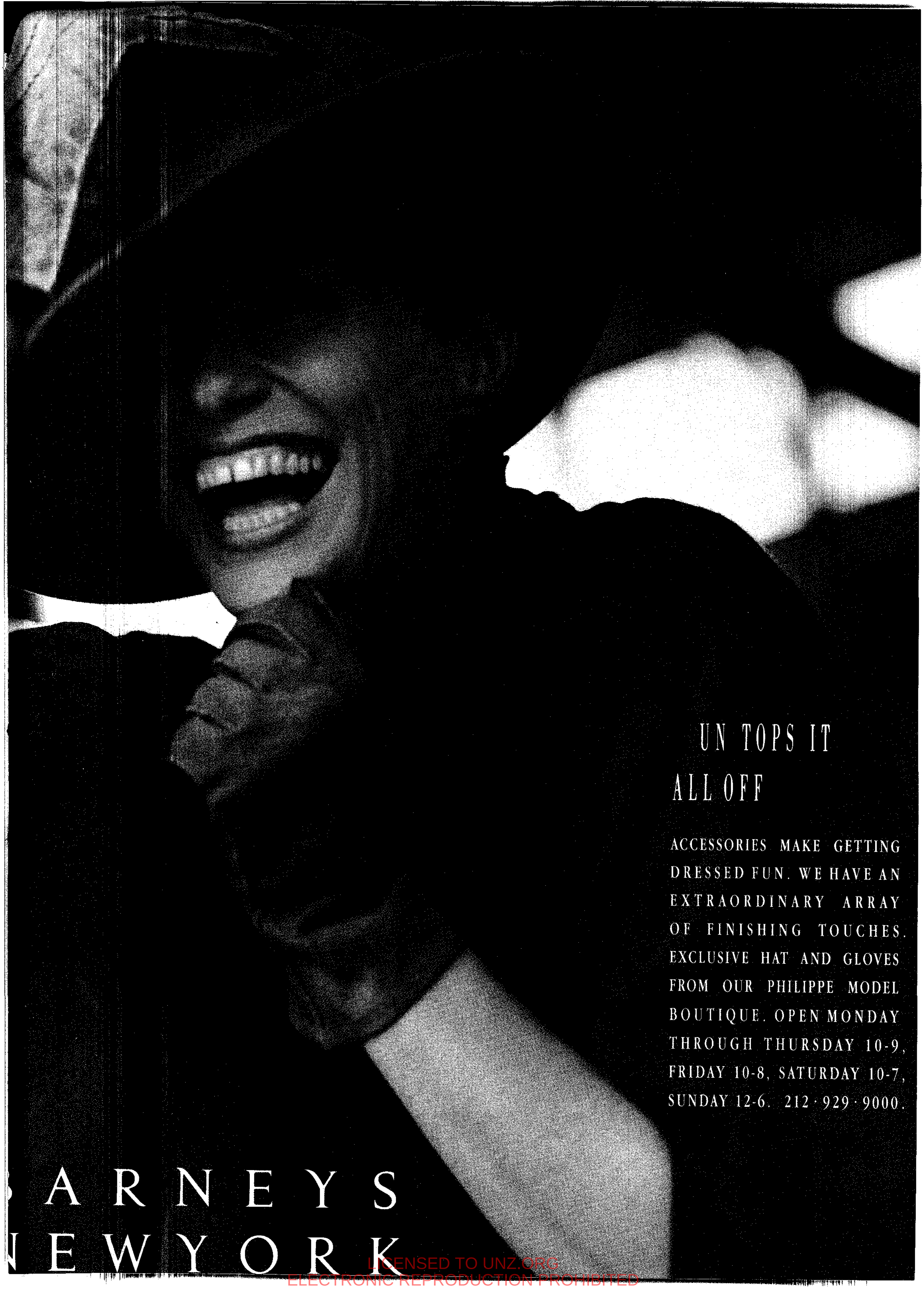

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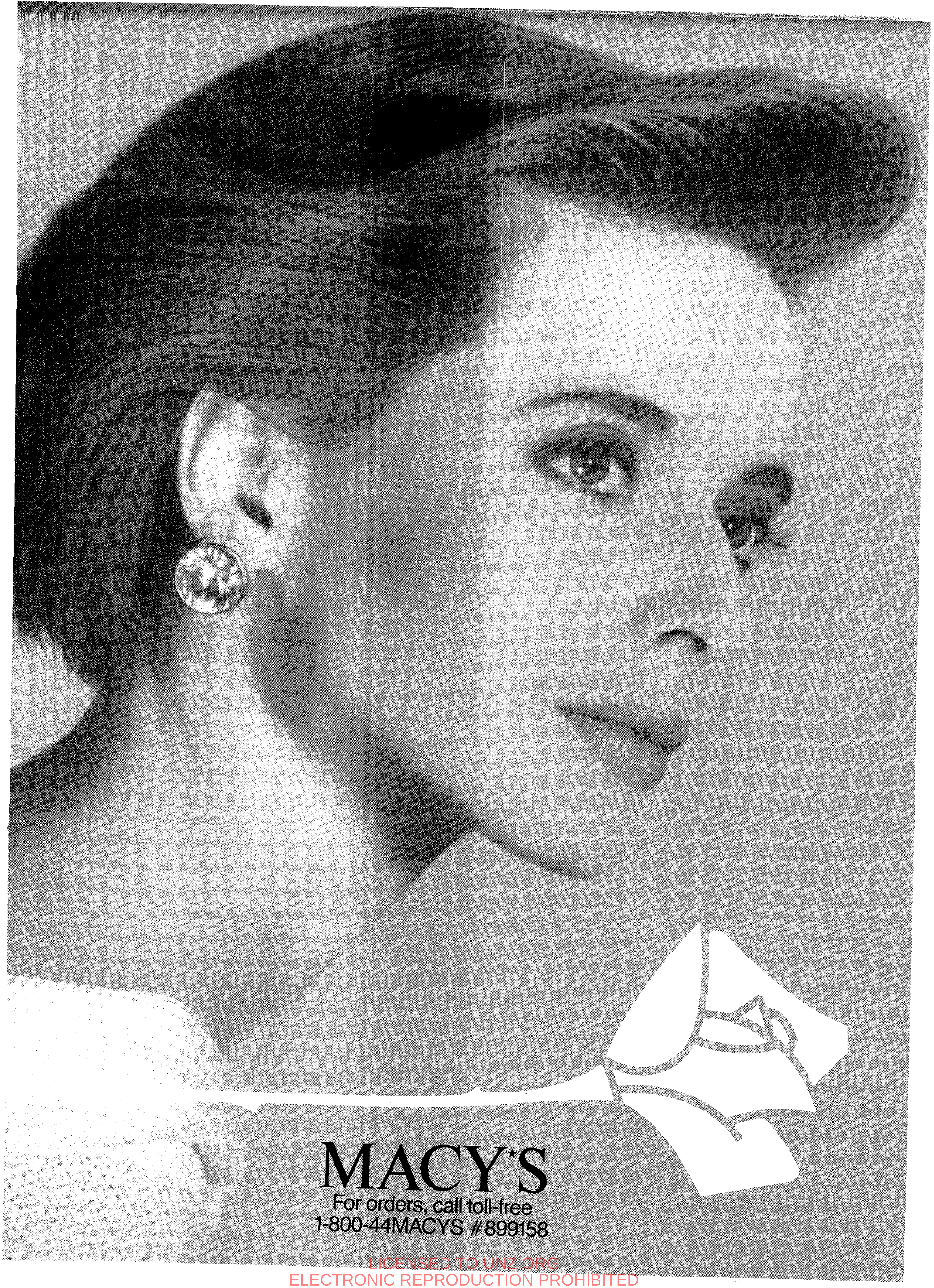

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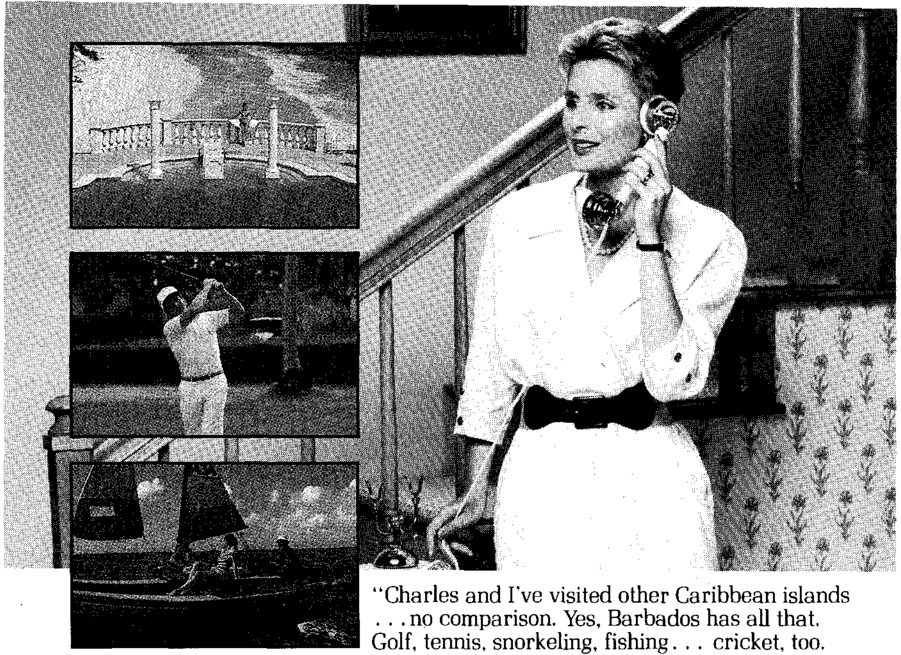

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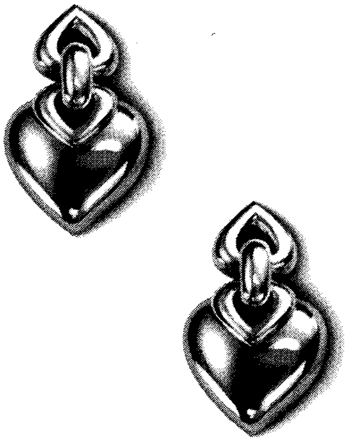

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LETTERS

Cross Fire

I COMMEND DAVID DENBY'S INSIGHTFUL commentary on Martin Scorsese's *The Last Temptation of Christ* ["Movies: Time on the Cross," August 29]. The movie made me feel great compassion for Jesus Christ, who was human and fallible, yet powerful and divine. Also very powerful was Scorsese's depiction of the brutal but colorful biblical world.

After seeing the movie, I was shocked to discover that many of the anti-*Temptation* pamphlets being handed out by zealous protesters reported dialogue and events that weren't even in the film. How valid is a protest based on hearsay and inaccuracy? I applaud Scorsese's vision and his courage in portraying a Jesus with so much passion and humanity—a disturbing mix of the mortal and the divine.

Katherine Mitchell
Manhattan

I AM GRATEFUL FOR DAVID DENBY'S ACcurate appraisal of *The Last Temptation of Christ*. It is an extraordinary film; and for me, it was a spiritual experience.

I wonder about those who protest, who find fault while refusing to see the movie. Is their faith so shallow that they fear something horrid will happen to them? If so, is their fear so great that they desire only to destroy the movie? I pity them. Their anger has replaced the basic lessons that Jesus taught: judging not, that ye be not judged; turning the other cheek; and loving your enemies. I wonder how far Jesus would have gotten had *he* denounced what was different and unknown.

Audrey A. Campbell
Manhattan

DAVID DENBY'S CLEAR, CONCISE REVIEW of *The Last Temptation of Christ* puts the movie in perspective. It also eloquently expresses how I feel about the ignorant and appalling response to the film by those who have not even seen it. In an effort to counteract the hysteria in the local papers, I have copied Denby's piece and attached it to all the bulletin boards I have access to!

Mary S. Foote
Providence, R.I.

DAVID DENBY REVIEWS THE MOVIE'S OPponents rather than the movie. His unin-

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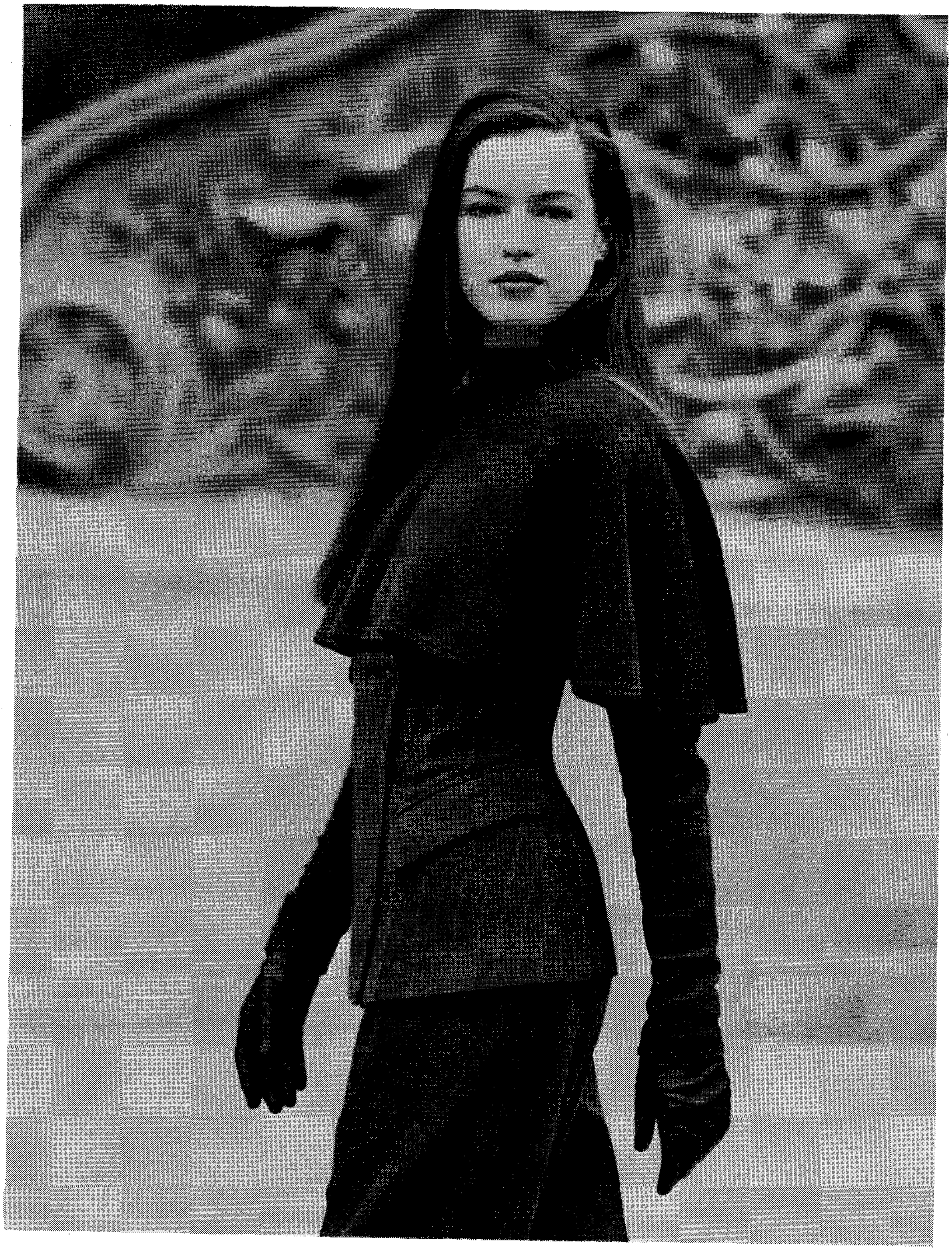

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formative counterattack reveals only his own bias. Instead of making an educated guess as to why "some Americans" oppose this film, Denby merely accuses them of "fanatical intolerance" and likens them to Nazis. Since Denby claims to know what Jesus would have hated, I daresay he is more similar to the protesters outside the theaters than he thinks.

Mary Patricia Snow
Brooklyn

"TIME ON THE CROSS" WAS BRILLIANT. Although I disagree with some of David Denby's ideas, I learned more about Jesus Christ through the article than I did in sixteen years of Catholic schooling.

Maybe I'll even force myself to see the movie.

Michael L. Santangelo
Manhattan

Beg to Differ

WHEN I COMMUTE ON THE NEW YORK CITY subways, I usually travel with a copy of *New York* Magazine. I read Eric Pooley's "Beggars' Army" [August 29] while riding from Manhattan to Queens and encountered four panhandlers: a mother with three children and no benefits, a very dirty man who simply held out a paper cup, a man with a limp, and a Vietnam veteran.

Like most other New Yorkers, I don't have a solution. However, I do applaud Mayor Koch's new ad campaign as a hopeful start of getting money and necessities to the indigents of the city.

M. E. Wiedenbeck
Queens

"BEGGARS' ARMY" PROVES ONCE AGAIN that bleeding-heart journalists can't resist the temptation to sneak in a few misplaced liberal pieties. First, writer Eric Pooley opines without evidence that "only a year ago, it seemed the icy chill of the Reagan era was giving way to a warming trend. . . . How quickly New York changes." Pooley closes by blaming the increase in begging on society—as if beggars had no free will. Of course, this conclusion contradicts the rest of the article, which demonstrates that begging has increased because it has become more lucrative and professional while the rest of us have become more fearful and guilt-ridden.

David Kahn
Manhattan

THE PROBLEMS CAUSED BY THE INCREASE in homeless and hungry people are more far-reaching than most people suspect. For instance, these people often rip open garbage bags to look for food and items that can be sold on the street. The resul is sidewalks strewn with garbage, which becomes highly unsanitary since the sanitation department is required only to remove bagged garbage. Also, the use of subway cars and platforms for sleeping—or even loitering—creates dangerous health conditions.

There is no easy answer to these problems. However, the city should do more than just wage a campaign against con artists. The money used for such a futile purpose could be put to better use, like increasing outreach programs and social services, thus providing more tangible assistance to the needy.

Ian Alterman
Manhattan

Noxious Nosh

ALTHOUGH EUGENE SECUNDA'S ARTICLE about snack-food sales at video stores was interesting ["Fast Track: The Snack Pack," August 29], I wonder whether he has spent time in one of these stores after it's been selling popcorn for a year or so—the greasy smell gets into the carpet, walls, and tapes, making the store as unappetizing as most local movie theaters.

Kathie Wolin Gardner
Laguna Niguel, Calif.

The Dog According to Dash

DON'T LET WIREHAIRED-TERRIER FANS shame you for casting a different breed as Asta in Wendy Goodman's "Fall Fashion" [August 22]. The *Thin Man* movie was also wrong. Dashiell Hammett made it perfectly clear in Chapter Four of *The Thin Man:*

"That afternoon I took Asta for a walk, explained to two people that she was a Schnauzer and not a cross between a Scottie and an Irish terrier, stopped at Jim's for a couple of drinks, ran into Larry Crowley, and brought him back to the Normandie with me."

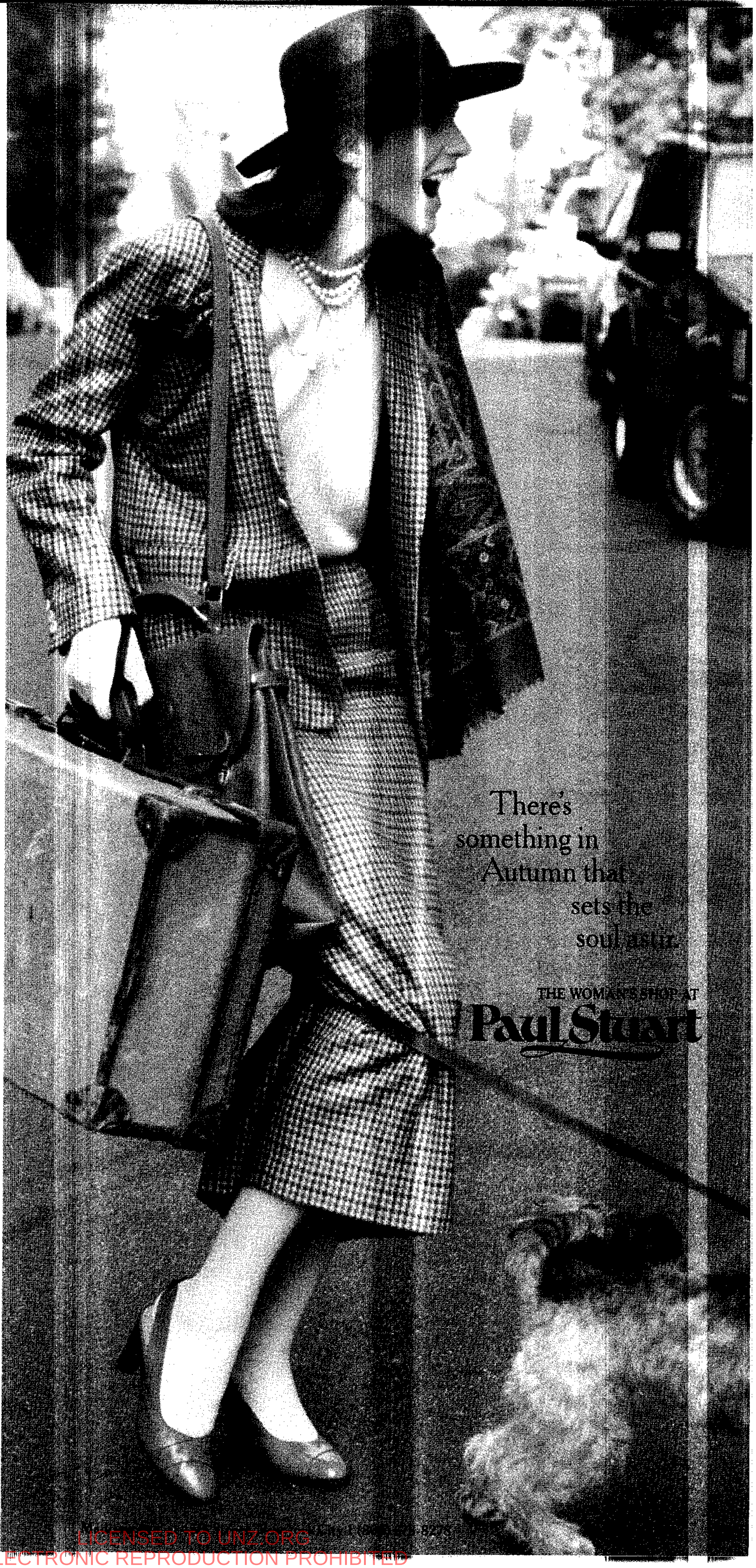
As a mystery writer, I don't see why movies should be any more sacred than the books they are based on.

P. M. Carlson
Brooklyn

The Fate of Jacob Leisler

MY LETTER ABOUT THE NEW-YORK HIStorical Society ["Letters," August 15] was incorrectly revised. The version you printed stated that Jacob Leisler, the first citizen governor of New Amsterdam, was executed *before* ever taking office. In fact, Leisler assumed the position of governor with the sudden abdication of King James of England and the rise of William and Mary, in 1689. It was because of the tumultuous two years he served that Leisler's enemies coerced the new governor of England to execute him for "treason."

Kathryn A. Jolowicz
Manhattan



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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

A PREDATORS' BALL...DANCING IN THE DARK...PAINTING BY THE NUMBERS...MOTHER LODE

DREXEL BREAKFAST: SCHOOL FOR SCANDAL

Top Drexel Burnham executives quickly transformed a breakfast they had scheduled in honor of schools chancellor Richard Green last week into a testimonial for junk-bond whiz Michael Milken, who has been charged with securities fraud.

The breakfast, held at the firm's 60 Broad Street headquarters, was billed as a chance for the financial community to meet Green. Instead, Drexel founder I. W. Burnham and chairman of the board Bob Linton attended the meeting to praise Milken and pointed out that he was a product of public schools.

Only after Milken had spoken on education and business was Green allowed near the microphone. After Green's speech, a Drexel executive announced that Milken was taking 1,500 disadvantaged children to a baseball game the following day, as part of a charity event.

"It was such a heavy-handed attempt at damage control—they hardly mentioned Green at all," says one participant. "These breakfasts are usually low-key. It's rare that Burnham and Linton would both attend."

MICHAEL MILKEN

BEARISH PAINE WEBBER KO'S ART SHOW

Paine Webber chairman and Museum of Modern Art president Don Marron seems to think the time isn't right to show off the company's extensive modern-art collection. Paine Webber indefinitely postponed an exhibit of the work, which was supposed to open last week at the company's Sixth Avenue headquarters, because the brokerage house's business has been so bad, says a source close to the show. The exhibit was to have included works by Ed Ruscha and Susan Rothenberg, among others.

Paine Webber reported that its revenues for the three months ending June 30 were down more than 11 percent from the same period the previous year. Some industry analysts think that third-quarter earnings, which will be reported later this month, will be even worse. "It would look very tacky for the company to show off its expensive artwork while business is bad," says the source. A Paine Webber spokeswoman would say only, "In light of current business conditions, Paine Webber is taking steps to control and reduce costs."

D'AMATO MOM TRIES MAGIC FOR MALTESE

Senator Al D'Amato is so eager to support Conservative Party chairman Serf Maltese's bid for the New York State Senate that he has asked his own 72-year-old mother, Ann, to help Maltese campaign. Maltese hopes to replace retiring Queens senator Martin Knorr. Ann D'Amato, accompanied by one of her oldest son's top aides, will be talking to voters when she canvasses door-to-door with Maltese.

"Serf is like part of my family," says Senator D'Amato. "The television commercial my mother starred in got me elected in 1980, and I hope she can work the same magic for Serf."

A SHY BOSS ROCKS THE AMNESTY BOAT

Are Bruce Springsteen's efforts to avoid publicity hurting the Amnesty International tour? The media-shy rock star, known for his down-to-earth values, has been so careful about press coverage during the worldwide Amnesty International concerts that he is alienating reporters, sources say.

Springsteen staffers have kept journalists from going backstage and have interrupted interviews with other stars. A television reporter who negotiated for months to film a London concert was told the evening before the show that permission was being rescinded. One journalist, says a source, was "smuggled" backstage to interview Sting: "He was happy to talk, but then Springsteen's people ousted her." Another source says staffers banned newspapers and magazines with articles about the Boss and his girlfriend, band member Patti Scialfa, from the tour plane. Spokesmen didn't return calls.

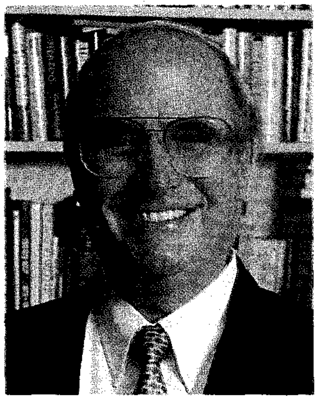
"He's becoming a control freak," says a source. "No one wants to complain, for fear of being cut off. But the event isn't getting proper coverage, and the tour's purpose—raising awareness and money for human rights—is being defeated."

BRUCE SPRINGSTEEN

MEDIA NOTES FROM ALL OVER

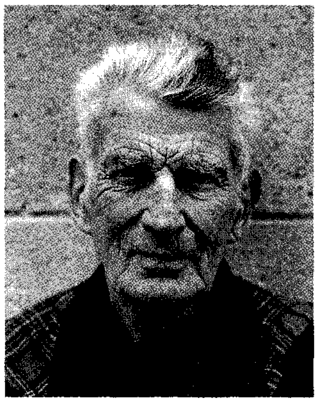
Sportswriter Pete Axthelm, a twenty-year veteran of *Newsweek*, is leaving for *People*. Axthelm, who was NBC's football commentator for eight years and does occasional segments for the *Today* show, says he plans to write general-interest stories for the Time Inc. weekly.

"We haven't worked out

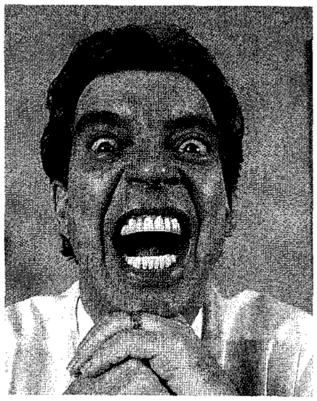

PETE AXTHELM

Photographs: top, Bob Adelman; center, Carol Halebian/Gamma-Liaison; bottom, Mario Ruiz/Picture Group.

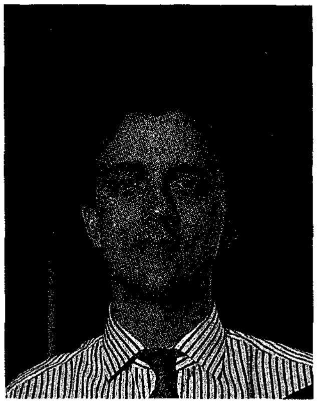
AXTHELM ANKLING *NEWSWEEK*...COMEDY OF MANNERS...BECKETT'S NEW LINE...FISH TANK



SAMUEL BECKETT



MORTON DOWNEY JR.



KURT ANDERSEN

exactly what my assignments will be," says Axthelm, who will leave *Newsweek* following the Seoul Olympics. "I'll probably do some sports at *People,* but I'll also cover trials and the street. I've liked working here, but it's time to move to a place where I can get more pieces in the magazine."...

New York *Times* science-and-health editor Rick Flaste has been named deputy editor of *The New York Times Magazine*—a move that insiders say puts him in line to succeed editor Jim Greenfield. Flaste, 46, led the team of reporters who won a Pulitzer Prize for covering the space-shuttle disaster, and he worked on the old "Style" section. "He can take a big, complicated, fast-breaking story and cover it in the grand style," says the source. "He's very creative about coming up with new angles and inventive sidebars that illuminate the story."

Flaste couldn't be reached for comment. A *Times* spokeswoman confirmed the move but wouldn't say if Flaste was Greenfield's heir apparent: "Rick is talented and well respected, but we don't speculate on future assignments."

SAMUEL BECKETT: CREATING FOR *GODOT*

Director Mike Nichols's new version of *Waiting for Godot* may pique the interest of Samuel Beckett followers. A spokesman for Nichols says the playwright, who wrote *Waiting for Godot* in the forties, has composed a new line for the famous minimalist drama. The play, which will star Steve Martin and Robin Williams, will begin previews at Lincoln Center's Mitzi E. Newhouse Theater on October 11.

The Nichols spokesman, Bill Evans, wouldn't say why the 82-year-old Beckett decided to change the play: "All I can say is that Beckett wrote a new line and it's being inserted into the play. I don't know what the line is, and I can't find out."

STING PRODUCER BOOKS RANDOM DEAL

Movie producer Julia Phillips has signed a deal with Joni Evans of Random House to write a book about her life, including her rise and fall in Hollywood. Phillips produced *The Sting, Taxi Driver,* and *Close Encounters of the Third Kind* before entering the Mayo Clinic to try to kick her addiction to cocaine.

The book, which Evans calls the *Haywire* of contemporary Hollywood, will be titled *You'll Never Eat Lunch in This Town Again.*

"I signed Phillips to do a book when I was at Linden Press, but she never got around to writing it, so I canceled the contract," says Evans. "But this time around, she is writing like lightning. It's a very frank, very fluorescent account of the powers and personalities in Hollywood." Evans says she expects to publish Phillips's book in the spring of 1990.

MORT THE MOUTH'S LIVE NEW PIRANHAS

To mark its second year on the air, staffers on *The Morton Downey Jr. Show* will present Downey with three live piranhas during the September 19 show. An aquarium is being added to the set so the fish can be a fixture on the program.

"We wanted to have someone friendly near Downey at all times," says Bill Boggs, the show's executive producer. When asked why staffers chose man-eating fish as a gift, Boggs says, "The metaphor speaks for itself."

SIRIO SPICING UP MIAMI BILTMORE

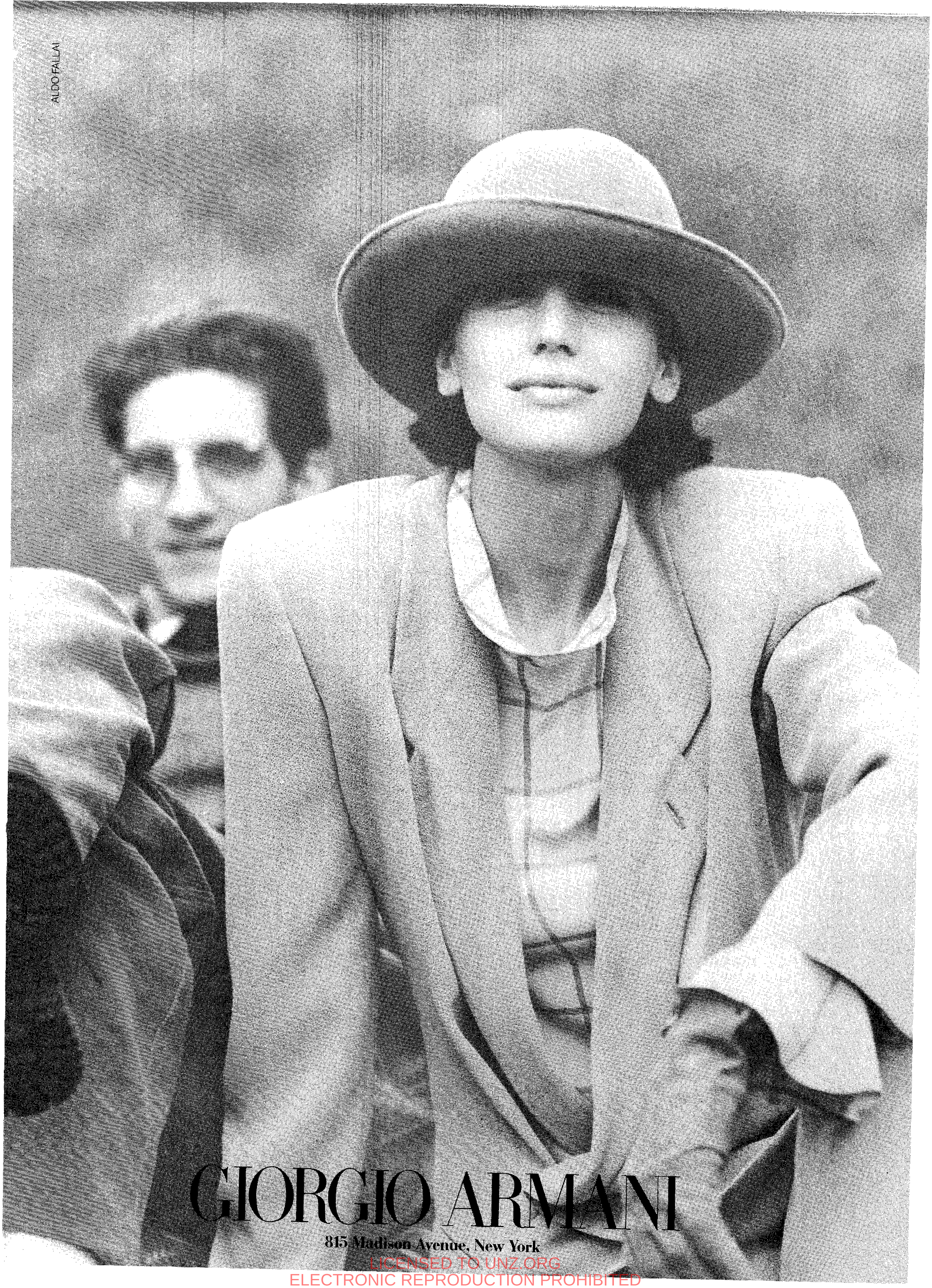
Sirio Maccioni is adding the Le Cirque touch to a restaurant at Miami's posh Biltmore Hotel. Maccioni has been training several Biltmore staffers, and his sous-chef Jeffrey Richards will become the chef at the exclusive Biltmore Club, which in early October will start serving such classic Le Cirque dishes as crème brûlée and pasta primavera.

SPECTATOR SPEAR HITS *SPY* SORE SPOT

Spy's editors can dish it out, but it seems they can't take it. Kurt Andersen, an editor and founder of the two-year-old monthly, which pokes fun at "the people and institutions that make metropolitan life special," fired off an angry letter to the editors of *The American Spectator* after reading a scathing article about *Spy* in the September issue. The article compares *Spy* to graffiti: "illegible, destructive, ubiquitous, and initially praised by people of confused or no criteria." Andersen's letter said the article was "riddled with errors, at least one of which is libelous."

"I can neither confirm nor deny that I've heard from Mr. Andersen, that he's menaced me with a libel suit, that he sent a carbon-copy letter to Michael Rips, Grand & Ostrow—who must be either his tailors or his lawyers," says *American Spectator* editor R. Emmett Tyrrell Jr. He adds that the letter will run in the correspondence column of a future issue, along with a rebuttal. Andersen didn't return calls.

Photographs: top, James Colburn/Photoreporters; center, Lynn Goldsmith/LGI; bottom, Donal Holway.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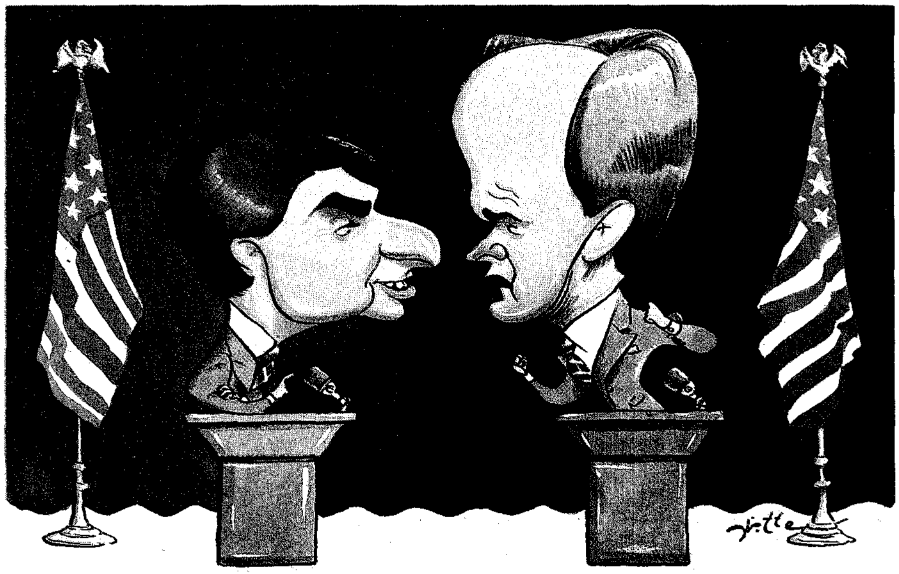
FORENSIC PATHOLOGY



FACING OFF: *A fight to break the bonds of mediocrity.*

NOW, THE 'GREAT' DEBATES

ON THE SUNDAY BEFORE THE REPUBLICAN Convention, Senator Alan Simpson of Wyoming engaged in a remarkable and rather drastic exercise for a politician: He was entirely candid for five straight minutes on *Meet the Press.* He answered every question Chris Wallace and Tom Brokaw tossed at him; he didn't hedge once. It was breathtaking, a fresh breeze that lingered in my memory and seems especially relevant now, as we approach the first "great" debate—more likely, an adventure in forensic pathology—between George Bush and Michael Dukakis.

To be sure, Simpson, a clever man, had a hidden agenda: He wanted to dispel any thoughts his friend George Bush might have about choosing him for vice-president. "I've punched the lights out of a lot of sacred cows," he said, then went on to demonstrate his apostasy. Yes, he admitted, he was pro-choice on abortion (a "crazy" conservative litmus test). Yes, he was in favor of limiting cost-of-living increases (COLAs) for middle-class entitlement programs, including Social Security (despite the avalanche of mail from lobbying groups trying to convince him "that everybody over 65 is foraging in alleys"). And, yes, he was even for raising taxes: "Oh, well, good Lord. Someone's going to have to do something in that area."

"But Vice-President Bush says that he will not raise taxes," Brokaw pressed.

"I know," Simpson replied.

There is something exhilarating about the spectacle of a politician indulging in wanton truth-telling, even if the truths are not particularly pleasant ones. It is especially appealing this year, in a campaign marked by wholesale pandering, pretzel rhetoric, and jingoistic pap—none of which the American public seems to be buying. I suspect that if they gave old Simpson a seat next to Mike and George next Sunday night and he just cranked it up and let fly, he'd take them to the cleaners. In a year when the most reassuring image around is Wilford Brimley selling oatmeal, homespun truth-telling might just work.

As it is, we are likely to be browbeaten and patronized by two not very appealing middle managers, desperate to slip the bonds of mediocrity—but not desperate enough to admit anything so drastic as what they might actually *do* as president (especially on the bedrock issues Simpson mentioned).

The conventional wisdom is that televised debates are about appearances, not issues. Who seems more solid, more in control, more presidential? (The last will be something of a reach for both men, but no matter.) On Sunday evening, for the first time this year, a significant percentage of the American people will take 90 minutes off from their frolics and try to be *citizens,* a state of grace that may also be something of a reach for many of them. It is likely to be the pivotal moment of the presidential campaign.

It will be especially important for Michael Dukakis, who, to his apparent surprise, remains less well known to much of the public than Florence Griffith Joyner. He has been "defined" by George Bush over the past month as an unpatriotic, soft-on-crime, tax-loving Massachusetts liberal; his most forceful response was to be photographed riding around in a tank last week, looking a bit too much like Rocky the Flying Squirrel. Still, his candidacy stays afloat — perhaps because the other guy has been conducting one of the more trivial campaigns in recent memory, and people know when they are not being taken seriously.

Dukakis is not a populist, which may be fatal for a Democrat. He is uncomfortable in crowds and seems tone-deaf when it comes to the nightly image-and-sound-bite game; he disdains the TV-news shenanigans too transparently. Debates, however, are supposed to be his meat. They are game shows for intellectuals. They are what the goody-goodies did in high school; they are the Duke's home court. And Sunday night may be his best hope to convince the American people that he has strength and purpose, that he is someone who can be trusted. To succeed, he will have to perform a high-wire act, bashing Bush (but sparing Reagan) while seeming high-minded, with a positive vision for the future.

"He has to go right into the camera, establish a relationship with the people and make Bush irrelevant," says Robert Squier, the political consultant who helped prepare Dukakis for his memorable 1982 gubernatorial debate against Edward King. "He has to turn the debate into a situation like *The Advocates* [the public-television show Dukakis used to moderate], where he's in charge and Bush is the man on trial."

Actually, Dukakis's reputation as a great debater is something of a myth. It rests on his years on *The Advocates*—where, as Squier points out, he was a moderator, not a combatant—and also on the 1982 King debate, in which he thrashed the sitting governor of Massachusetts, who seemed more recumbent than incumbent that night. Certainly Dukakis didn't do much to distinguish himself in the endless debates against his Democratic-primary opponents last winter. "He hit singles," says one former candidate. "The rest of us were swinging for the fences . . . and missing. But he'll have to show more power against Bush."

And while Dukakis did thrash King in

Illustration by Michael Witt

1982, King had done a number on *him* four years earlier, when Dukakis was the sitting governor. "King had this litany of issues—abortion, taxes, the death penalty—that he just kept repeating," says a faculty member at Harvard's Kennedy School of Government. "Dukakis outdebated him. All us intellectual sorts thought he won. We laughed at King and at those issues—but it was soon clear that *the people* weren't laughing, and King ran him out of office."

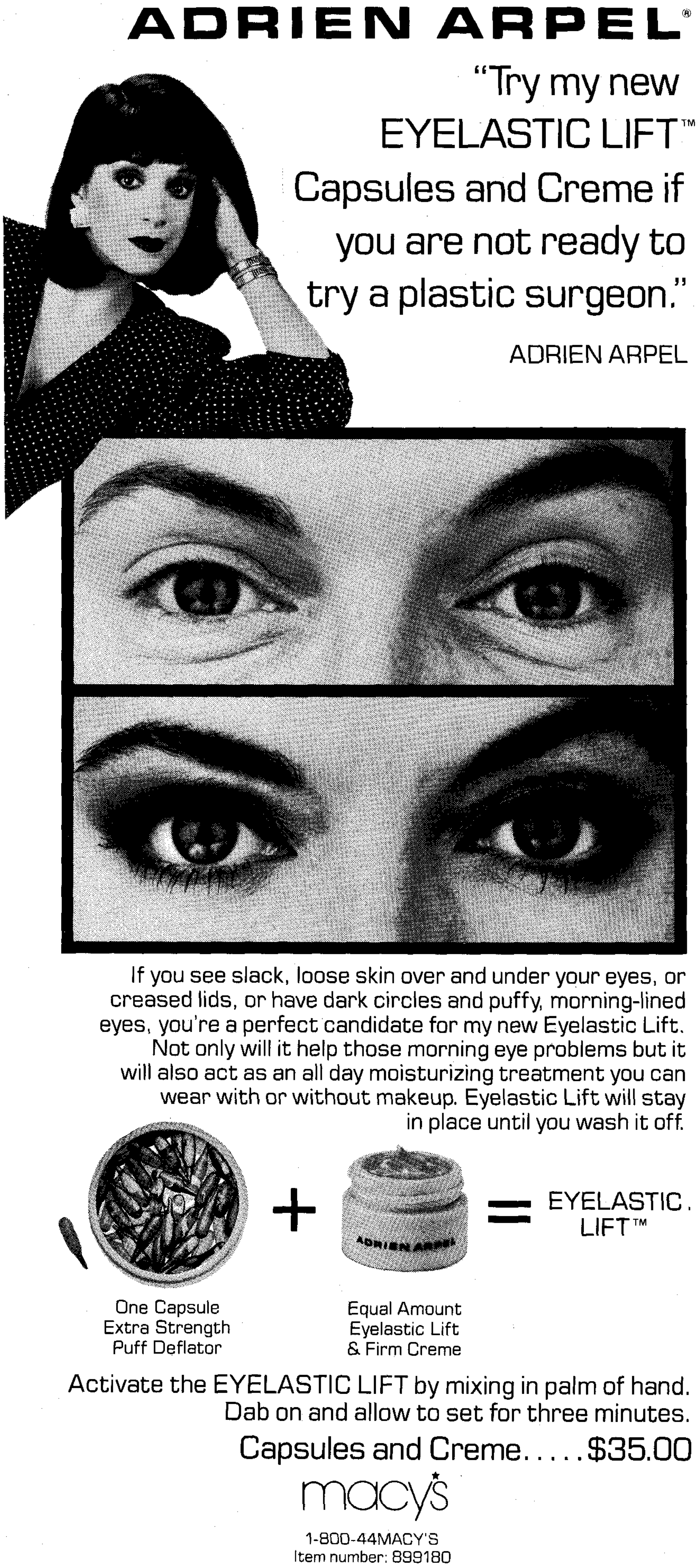
"Michael seemed shaken when King hit him like that, over and over," says Tom O'Neill, then the lieutenant governor. "The next time, he was ready."

Indeed, in 1982, Dukakis seemed to unleash four years of frustration and anger. "It was as if he said, 'All right, I'll box with you. But first I'm gonna knock you out,' " Squier recalls. "He had King on the ropes in the *sound check* before the debate began. King goes, 'Testing . . . one, two, three, four.' Dukakis goes, 'Violent crime has increased 30 percent in the last four years in Massachusetts.' King fell apart. It was over before it began."

There may be a lesson here: For the past month, George Bush has been beating up Dukakis much the way Ed King did in the 1978 debate, hitting him on issues—the pledge of allegiance, prison furloughs—that may seem trivial to the governor but are having some impact among the people. The question is which Dukakis will face Bush on Sunday night: the effete liberal who disdained King in 1978 or the tiger who thrashed him in 1982? "Dukakis is a lousy front-runner," Squier says. "His attitude this summer was the same as it was in 1978: 'I will accept the mantle. I am willing to be president.' His challenge now is to get into the same frame of mind he had in 1982. You can't just 'be willing' to be president. You have to grab it by the throat and take it."

That image—Dukakis the forensic tiger—has been cultivated assiduously by the Bush spinmeisters this past month as part of a rather transparent effort to lower expectations. Bush aides do go *on* about what a wonderful debater Dukakis is. The poor-mouthing is, of course, nonsense. "Bush is much better than he's given credit for," says Ed Rollins, who ran Ronald Reagan's 1984 campaign. "He just gets into trouble during the pre- and postgame shows."

It's true that Bush has had a history of sandbagging himself. There was his priggish behavior in New Hampshire in 1980, when Ronald Reagan turned what was supposed to be a one-on-one debate with Bush into a free-for-all ("I paid for this microphone!"), inviting the other GOP candidates onstage to Bush's dismay. In 1984, the vice-president made a fool of himself again by saying he "kicked a little ass" in his debate with Geraldine Ferraro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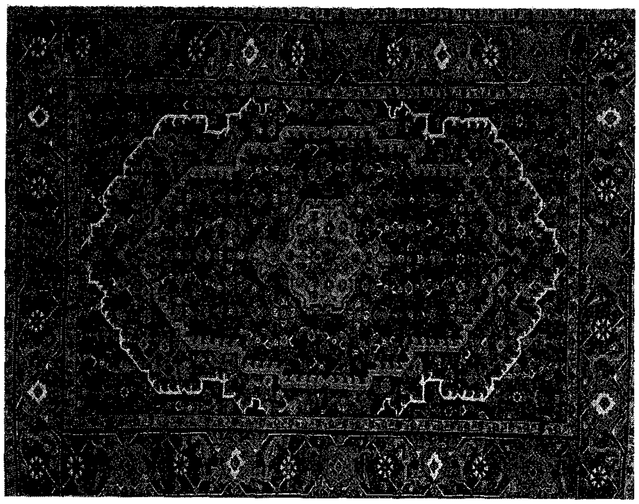

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(which he did win, although few remember his performance as well as they do the postgame commentary). This year, he rattled Dan Rather and then made silly remarks about the *machisma* of Lesley Stahl and called the whole experience "tension city."

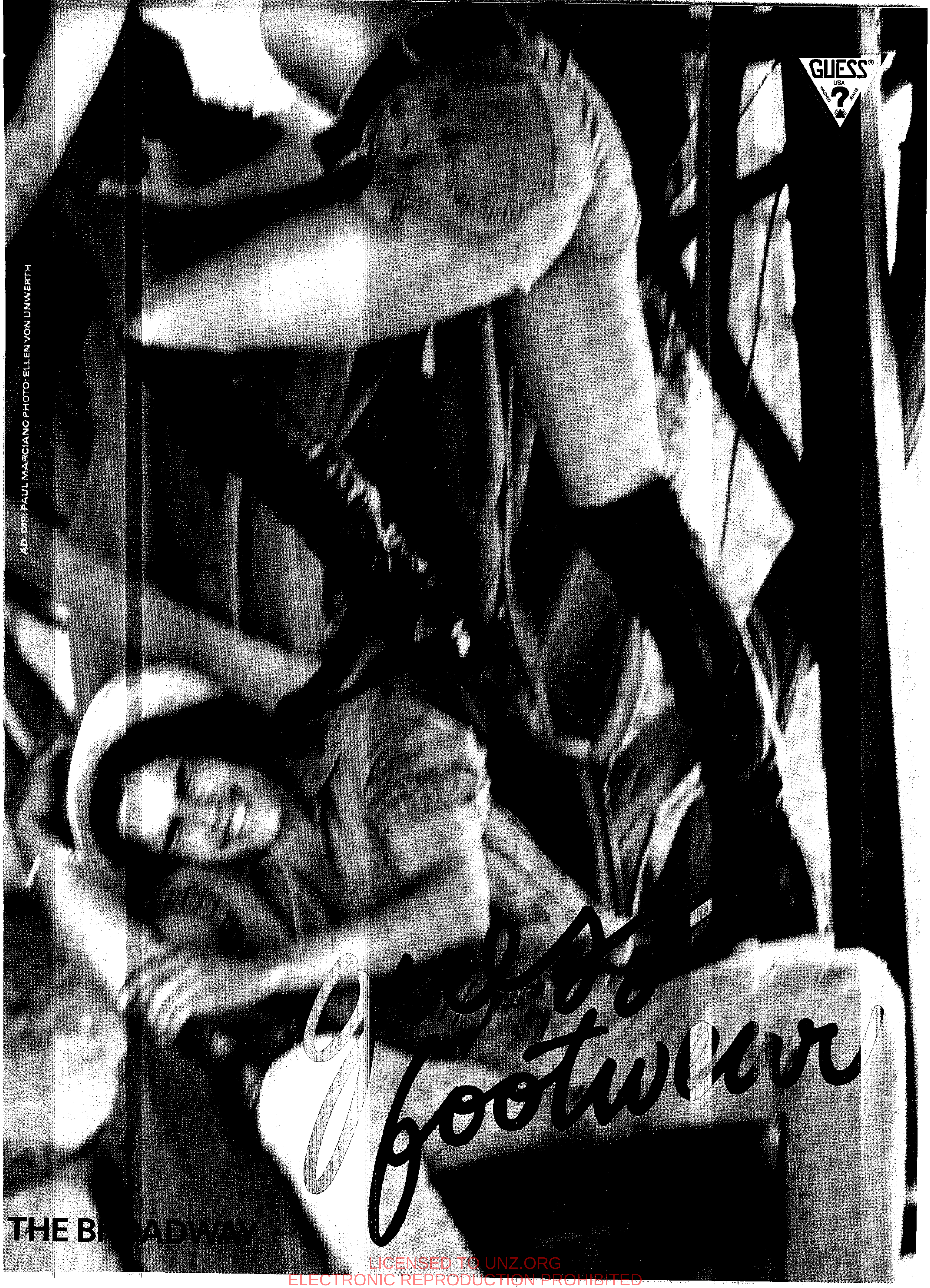
The irony is that in debates against his opponents this year, Bush seemed anything but tense—he was calm, controlled, memorably funny (with one-liners provided by his formidable coach, Roger Ailes)—and he was clearly the winner more often than not. Bush's task will be to remember that old fighter-pilot cool of his and cast aside the half-crazed attack mode he's been using on the stump for the past month. His job will be to seem at ease and folksy, to patronize Dukakis, to make him seem inconsequential—a far easier rhetorical posture than the one Dukakis must attempt, raising concerns about the future while seeming optimistic.

In the midst of all this posturing, a few issues may be discussed—none very seriously. I suspect the subtext of the debate will be the two most important philosophical differences that have emerged between Bush and Dukakis:

The economy—not so much whether things are good or bad as what the role of government should be. My guess is most people would agree with Dukakis that government can act to make things better, as the Japanese ministry of trade has worked to direct the growth of the economy there; average folks suspect that Bush's faith in the free market and tax incentives for investors is merely a euphemism for "The rich get richer."

Defense—again, a basic philosophical question: Did the Russians negotiate the INF treaty because of internal economic pressures (Dukakis's position) or because Ronald Reagan deployed the Pershing II missiles? I suspect most people would agree with Bush here: "Peace through strength" is more than just a good slogan; it makes sense—but only up to the point that the bargaining chip becomes the presence of American troops in some obscure country.

If the debate revolves around those two poles, Dukakis should win. The economy is a more pressing concern and closer to home than defense strategy. The chances are, however, that it will turn on something silly. Kennedy and Nixon spent hours on Quemoy and Matsu and a nonexistent "missile gap." Ford lost when he liberated Poland; Reagan won when he asked, "Are you better off now than you were four years ago?" No doubt, this one, too, will turn on some sharp comment or mental error, some demagogic quip on drugs or guns or whatever. There is always the hope that the best man will win, but the best line usually decides it. ■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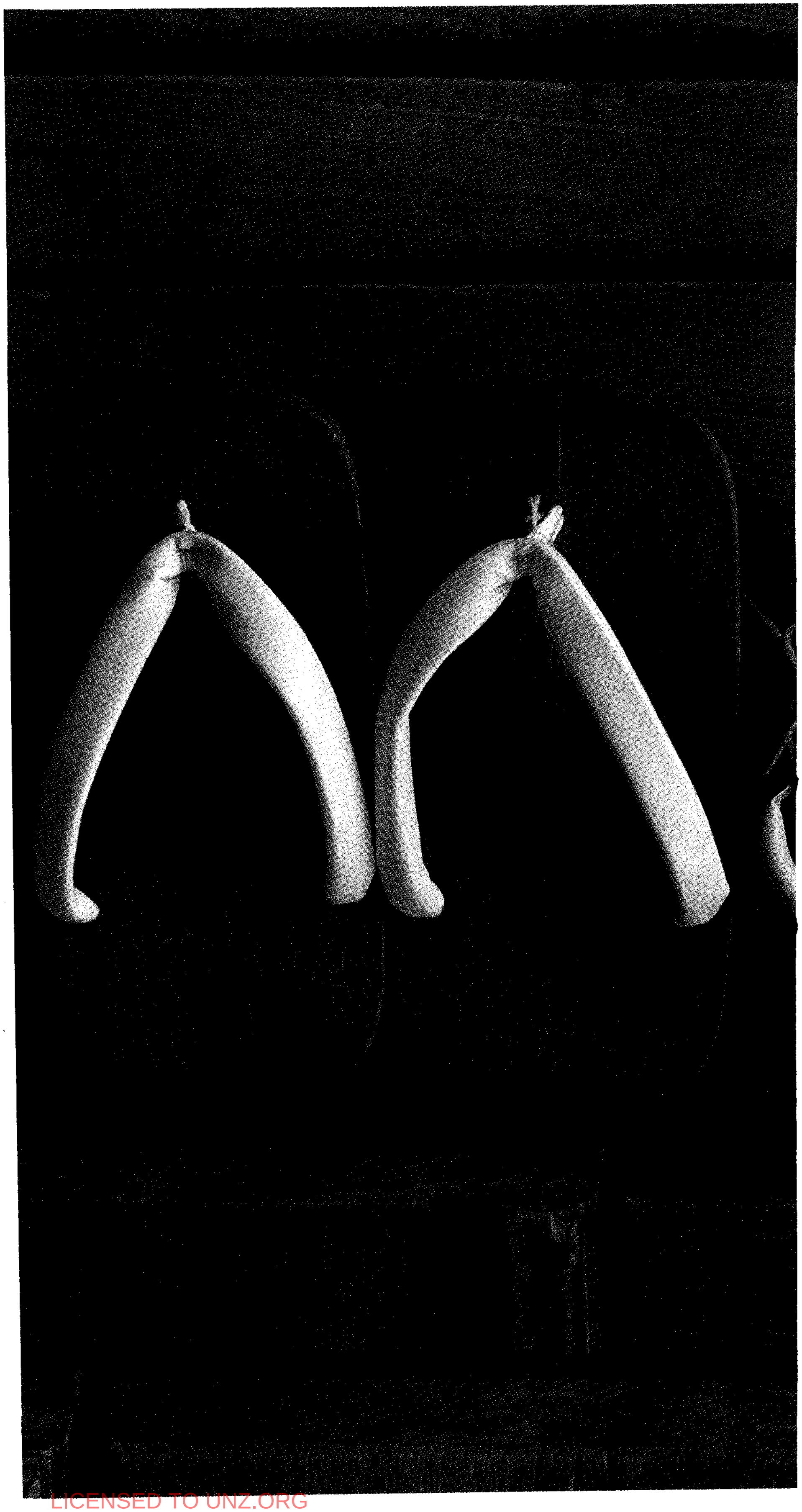
A bedtime story in Aomori.



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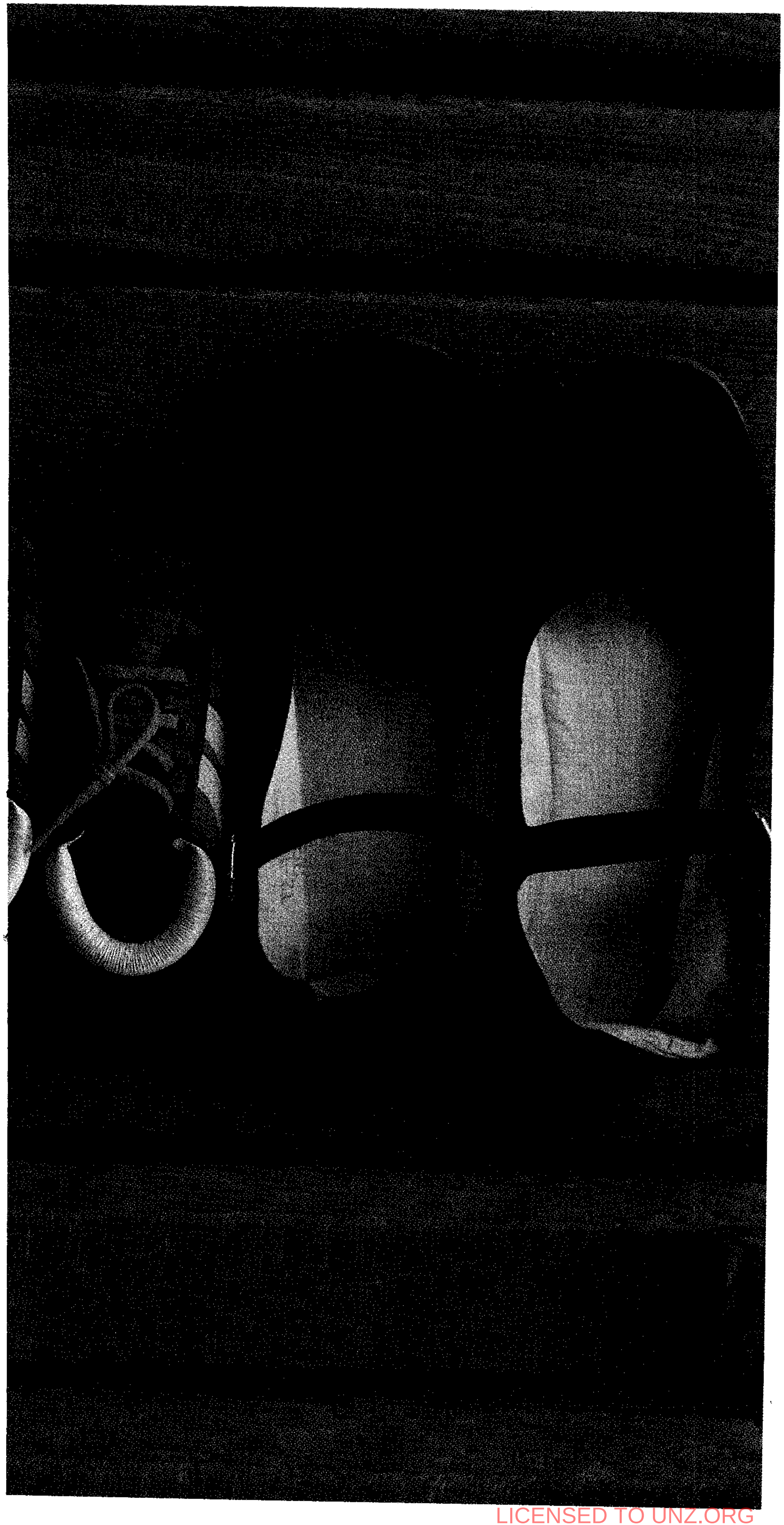

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"Barely."

"Let me kiss her good-night."

"Hi, Grandpa."

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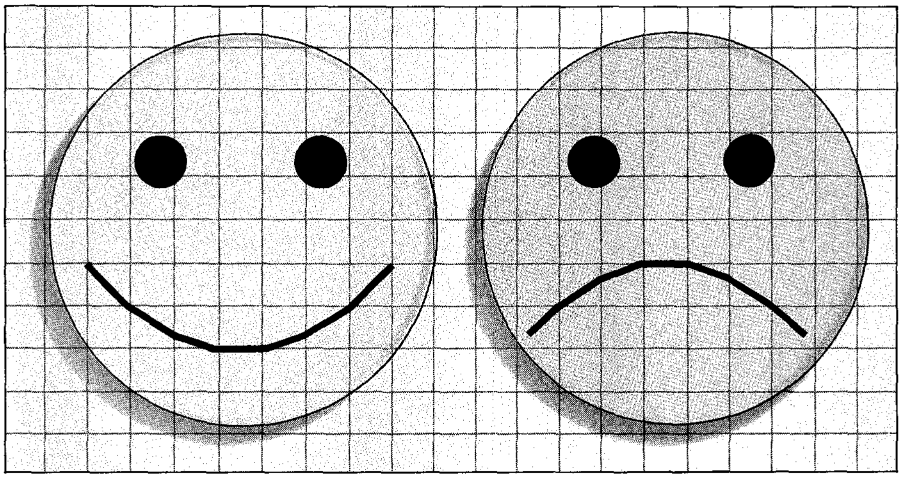
BOOM OR BUST?

TWO PREDICTIONS FOR '89

IN THIS CORNER, CHARLES REEDER, WHO holds the title of the nation's most optimistic economist.

His opponent: a wily veteran out of Chicago named John K. Langum. Formerly of the Federal Reserve and an assortment of universities, Langum is Mr. Pessimism. He thinks the United States will be clawing its way through a recession in a few months.

Gentlemen, shake hands and come out forecasting.



FLIP A COIN: *One economist sees growth, another recession.*

"We're in a business cycle—a typical one—that's characterized by a boom phase right now," says Reeder, 65. His prediction of 4.4 percent growth in next year's gross national product qualifies him as the most upbeat of the 51 economists surveyed recently by *Blue Chip Economic Indicators,* a newsletter published in Sedona, Arizona.

Reeder, who was chief economist with the Du Pont Company until he retired in 1985, believes 1989 will seem very familiar: accelerating inflation, higher interest rates, lower unemployment, and higher wages.

"In a sense, it's really more of what we are experiencing this year," says Reeder, who got his Ph.D. from Ohio State University and now runs a consulting firm in Wilmington, Delaware. Reeder predicts that during 1989, the consumer price index (a measure of inflation) will jump to about 4.7 percent from this year's estimated 4 percent.

Unemployment will fall to 5.2 percent (from around 5.5 percent this year), wages will rise 4.5 percent (they rose 3.6 percent this year), and the gross national product will climb 4.4 percent (compared with a 4.2 percent increase last year).

In short, the economy will be humming. And high capital spending by businesses and unrelenting growth in exports will keep it that way through all of next year.

"These are the kinds of economic phenomena that don't end abruptly," says Reeder. Businesses, for instance, can't turn capital spending on and off like a car's ignition. Once expansion projects are approved, he argues, they have a certain momentum until completed.

Consumer spending could slacken and industrial production will grow more slowly than it did last year. But neither will weaken enough to slow the economy, he says.

Reeder isn't an *eternal* optimist, though. He's predicting that all the good stuff in 1989 will inevitably lead to higher interest rates (averaging 9.5 percent on the 90-day Treasury bill against about 6.5 percent this year), which could slow the economy enough to cause a recession in 1990.

Langum, 75, a former associate economist on the Federal Reserve's Open Market Committee, thinks the United States will skip over Reeder's high points and move right to the recession.

There will be no growth in the economy next year, he predicts. In fact, the gross national product will drop 0.1 percent. "That means a recession starting next year," says Langum. "Maybe late this year, but probably in the first quarter of 1989."

Langum, who heads his own consulting firm, Business Economics, Inc., in Chicago, thinks more people will be out of work next year. But even with higher unemployment (6 percent versus about 5.5 percent this year), Langum predicts that wages and inflation will rise by 4 percent and 4.7 percent, respectively.

Consumers will start worrying about their jobs, and they won't increase their spending. Industrial production will stagnate.

The recession, says Langum, "will probably last about a year or a year and a half. It will not be a serious recession as these things go. But even a minor recession hurts people and businesses, especially when they are vulnerable like they are now." People are particularly vulnerable, he adds, because they have too much debt.

Even though he's forecasting a mild recession, Langum is worried that banking-industry bailouts, the U.S. dependence on foreign capital, the federal budget deficits, and other problems could turn the recession into something worse.

What do the 49 other economists think? They come down right between Reeder and Langum. The consensus is for GNP growth of 2.4 percent next year.

PLAY BALL

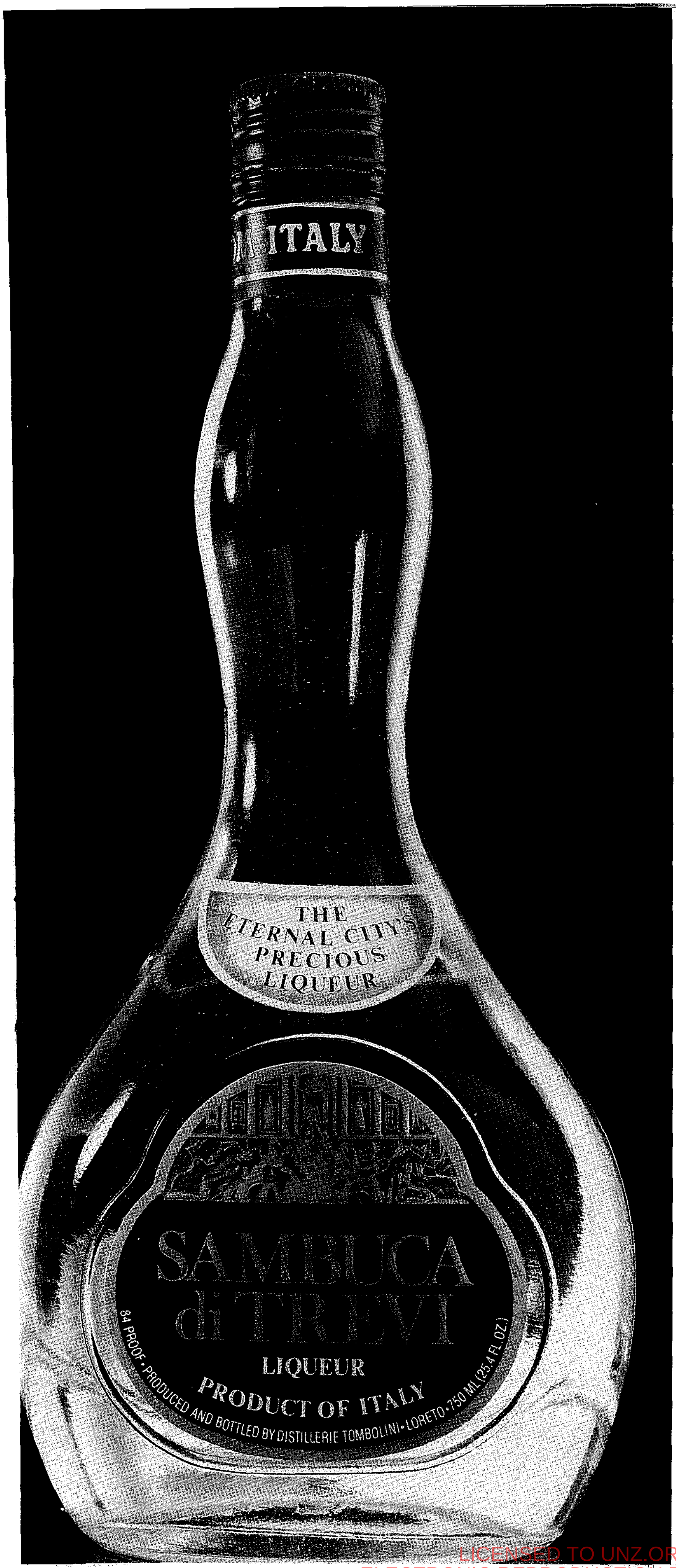
THE CURRENCY MARKETS KEPT TRADERS busy this summer. But that didn't mean that hundreds of them didn't have time to keep an eye on another market—one that lets them bet on their favorite baseball team in the most Wall Street sort of way.

This market doesn't have a name, and it's not sanctioned by any regulatory agency. In fact, it's all very hush-hush outside the inner circle—especially since one "investor" is rumored to have lost $60,000 last year.

"It's really an over-the-counter market," says one of the participants. "An over-the-phone market," he adds.

The baseball-team market is styled after a financial-futures market. Before the start of the season, for instance, an "investor" will pick the Yankees to win 93 games. Someone else will take the other side, betting they will win fewer than 93. The optimistic investor could get, say, $10 for each game over 93 the Yankees win. The pessimist gets $10 for each game under that limit.

During the season, the value of that bet fluctuates depending on how the team is doing. The bet can be traded—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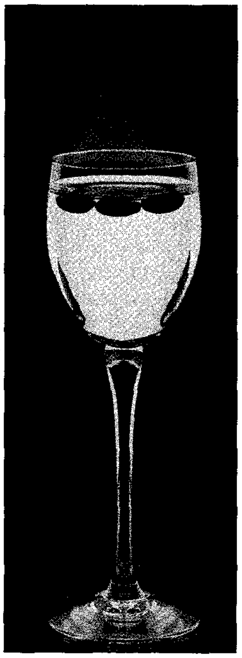

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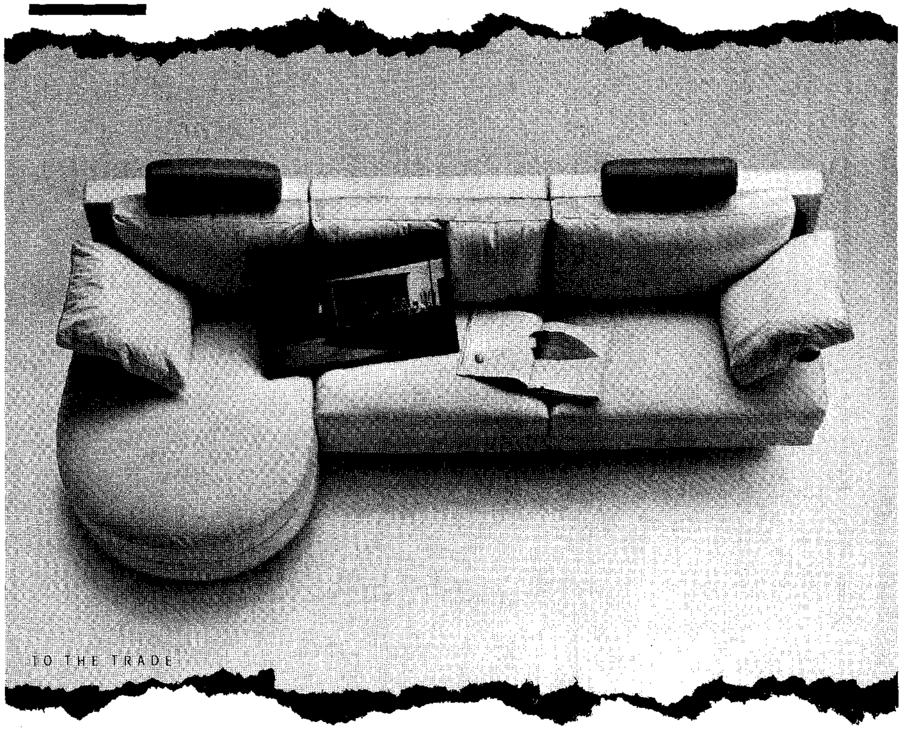

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STATS INCREDIBLE

CAN U.S. GOVERNMENT STATISTICS BE trusted? And should the financial markets take official economic statistics as seriously as they do?

More and more private economists are answering no to both those questions as a distrust of government statistics grows ("The Bottom Line," August 29, 1988). And even Wall Street seems to be looking at the numbers skeptically. Last week, for instance, favorable reports on the nation's trade deficit and retail sales didn't have much of an impact on the financial markets.

"I have my doubts about the reliability of monthly government figures, but not because of manipulation," admits Lawrence Chimerine, chairman of the WEFA Group, an economic-consulting firm in Bala-Cynwyd, Pennsylvania. Chimerine says the government often uses poor technique in gathering information. Sometimes its sample sizes are too small for accurate predicting. Other times, there are seasonal problems with the numbers.

And sometimes, politics can influence the numbers. The government's import figures, for instance, excluded shipping and insurance costs for the first time this month. This, naturally, could make the deficit look smaller and trick the markets right before the presidential election.

"You can't use straight government statistics. You have to look at statistics over X period of time," says a former government forecaster who worked on economic statistics during the Carter administration.

The former forecaster says he never saw government statistics faked, but he warns that any set of figures can be interpreted in a number of ways. "If someone has a specific objective—whether it's in politics or business—they can clearly make the numbers say what they want," he says.

A SUITOR FOR BARBIE?

TAKEOVER RUMORS CONCERNING MATTEL, Inc., have been around nearly as long as the company's Barbie doll. So far, neither Barbie nor the company has married. But some analysts on Wall Street say the toy-maker has been improving its financial health so much lately that suitors may soon be calling.

"Their cost-cutting programs are starting to show some benefits," says Laurie Lively, who analyzes the toy industry for

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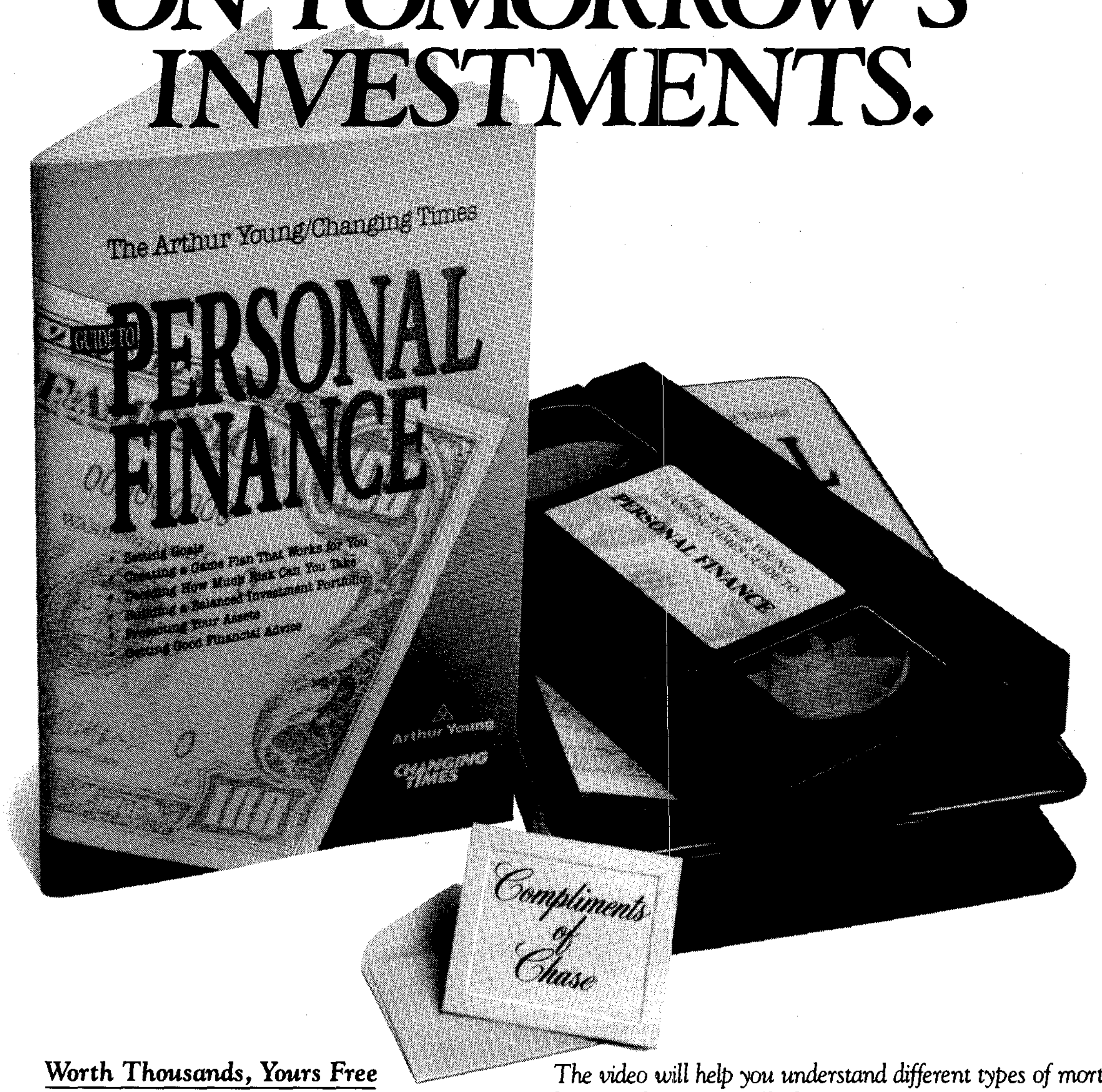
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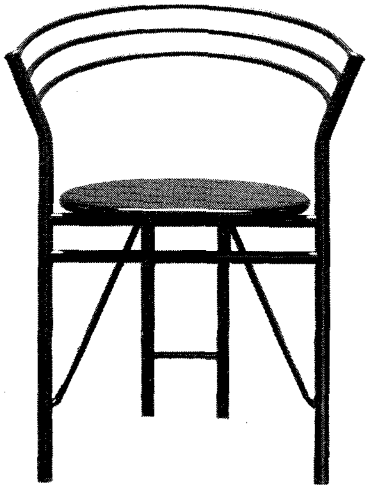

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Oppenheimer & Company. “Right now, they are moving very slowly toward profitability.” She thinks that before long, Mattel could be a legitimate takeover candidate.

Over the past year, Mattel has cut its manufacturing capacity by 40 percent and the staff at its corporate headquarters by 22 percent. The company could become consistently profitable in twelve to eighteen months, says Lively.

But, as everyone learned from the video-game boom and bust of the past decade, predicting what will happen in the toy industry is nearly impossible. And David Leibowitz, senior vice-president of American Securities, isn’t willing to venture an opinion on Mattel’s future. It’s like predicting “next year’s Academy Award winners when the movies haven’t even been made yet,” he says.

DOWN ON THE FARM

THE SUMMER DROUGHT IS NO LONGER big news—unless, of course, you happen to be one of the thousands of farmers who will go bankrupt because of it.

Michael Duffy, associate professor of economics in farm management at Iowa State University, estimates that 2,000 farms in his state could go under because of the drought, which cut corn production by an estimated 40 percent and soybean output by 33 percent.

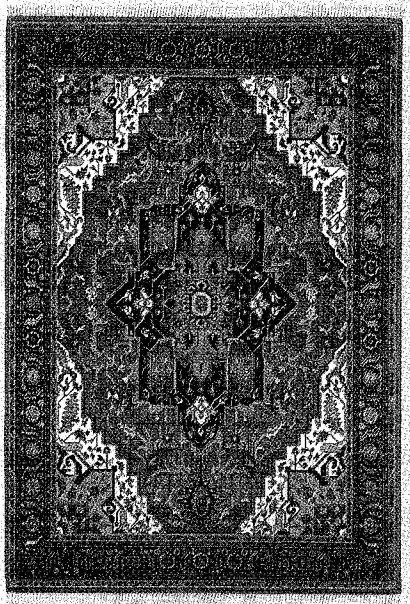
Duffy says that “1988 is going to be a severe year for many individual producers. At least 6 percent to 10 percent [of the state’s 107,000 farms] are going to face severe problems.”

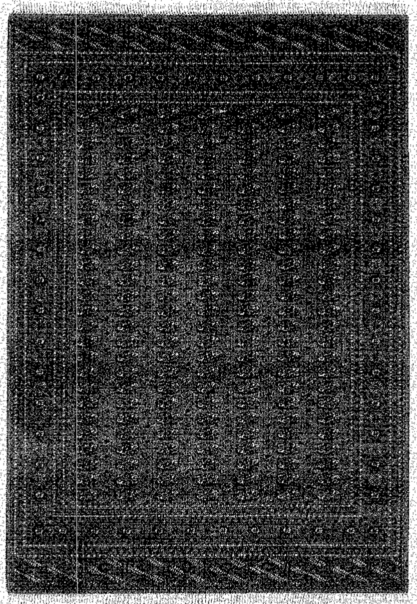
Iowa is among the nation’s largest agricultural states. Duffy said the state’s problem—which happened despite federal crop insurance—will be even harder to bear because 1987 was such a good year.

THE RUNOFF

OF ALL THE MAJOR STOCK MARKETS around the world, only Austria’s posted a gain (1.1 percent) in August, says *Morgan Stanley Capital International Perspective.* The United States’s market was down 3.7 percent. The worst performer—after the results were translated into dollars—was Norway’s, which dropped 10.5 percent.... What date would you pick if you were auctioning off a 407.48-carat diamond worth approximately $20 million? Christie’s, the New York auction house, has decided to sell the gem on October 19. Asked if Christie’s was concerned about holding the auction on the first anniversary of the stock-market crash, a spokeswoman said, “We see no significance to the date.” In fact, she added, “it never occurred to us.” ■

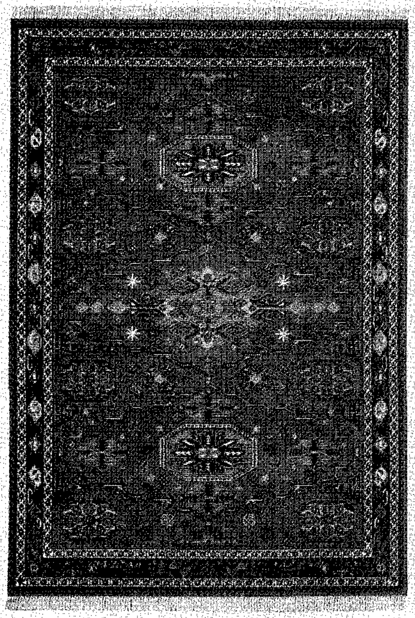
Heriz design. 5′3″ x 7′3″. Was $1095, is $499. 6′7″ x 9′5″. Was $1595, is $799. 8′ x 10′8″. Was $2100, is $1099.

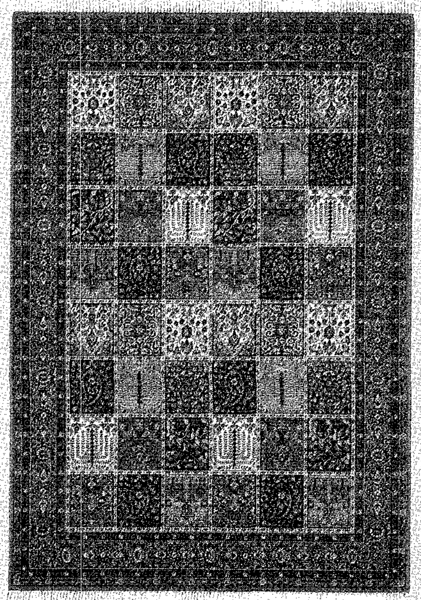




Bouchara design. 3′10″ x 5′5″. Was $595, is $299. 5′3″ x 7′3″. Was $1095, is $499. 6′7″ x 9′5″. Was $1595, is $799. 8′ x 10′8″. Was $2100, is $1099. 2′8″ x 5′5″. Was $395, is $199. 2′4″ x 7′3″. Was $450, is $245. 2′4″ x 9′5″. Was $595, is $299. 2′4″ x 10′8″. Was $695, is $350.

Soumak design. 5′3″ x 7′3″. Was $1095, is $499. 6′7″ x 9′5″. Was $1595, is $799. 8′ x 10′8″. Was $2100, is $1099.





Ghoum design. 5′3″ x 7′3″. Was $1095, is $499. 6′7″ x 9′5″. Was $1595, is $799. 8′ x 10′8″. Was $2100, is $1099. 2′10″ x 9′5″. Was $695, is $350. 2′10″ x 11′6″. Was $850, is $450.

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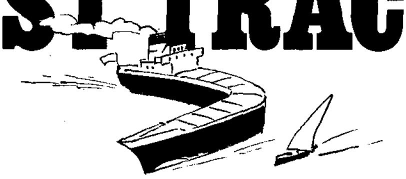

EDITED BY DANIEL SHAW

AMENITIES

Pipe Dreams

"MOST OF THE SHOPS out there that call themselves tobacconists are really gift stores for tourists and wives who shop for their husbands," says Vince Nastri, a co-owner of the Barclay-Rex Pipe Shop at 7 Maiden Lane. "But we're in the front lines here. Except around Christmas, our customers are men buying for themselves."

Barclay-Rex is a family-owned business started by Nastri's grandfather and operated by Nastri and his father, Vincent Sr. They claim that their 78-year-old shop—a cross between a private men's club and a classic East End tobacconist—is the oldest store of its kind in New York.

Vincent Sr. has become a Wall Street landmark, sitting at his work space in the store's window, where he repairs and makes briar pipes ($12.95 to $2,000)—"the only job I ever had," he says.

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Vincent Nastri Sr.

The Nastris custom-mix blends that they dispense by the ounce on an ancient balance scale. They provide service, guidance, and geniality.

A painted wooden Indian stands sentrylike above glass-enclosed cabinets and display cases crowded with pipes from around the world. Bell jars, lined like soldiers on a countertop, contain some three dozen private tobacco blends, which have names like Royal Scott, Hampton Bay, and Jungle Leaf.

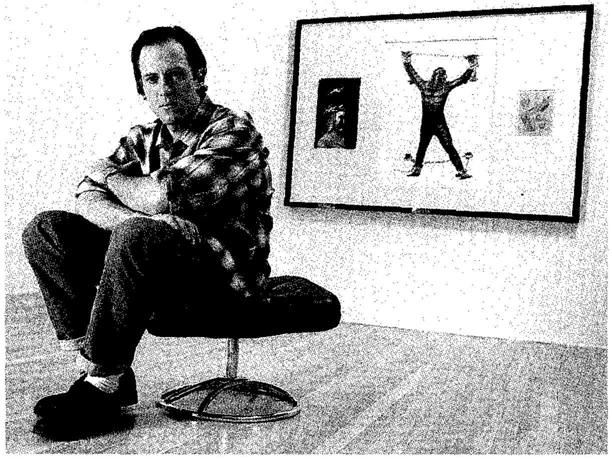
"About 70 percent of our customers are regulars," the younger Nastri says. On weekdays, a few are likely to be milling around the store, and they *can* test the merchandise: Smoking is allowed in the store.

KENNETH LAWSON

BRIEF LIVES

VALLEY GUY

STILL SLEEPY AT THREE IN THE afternoon, John Boskovich is desperately drinking black coffee at a SoHo café. Dressed in a rumpled T-shirt and black leather jacket, the Los Angeles artist is in town to hang his first New York show at the Laurie Rubin Gallery. And he's tired because he's been out every night—partying or causing trouble backstage at Sandra Bernhard's *Without You I'm Nothing*, which he helped write.



John Boskovich: "We met at a Valley barbecue."

"We met at a Valley barbecue," says Boskovich, 31, a handsome man with slicked-back hair, recalling his 1985 introduction to the comedienne. They wrote her satire of pop culture—everything from Stevie Nicks to Revlon's Anti-Aging Firming Eye Gel—in the San Fernando Valley, where Boskovich grew up and Bernhard now lives.

Boskovich's art critiques contemporary culture, too, but in a less direct way. His mixed-media pieces combine photographs of the artist, movie stills *(The Creature From the Black Lagoon* is a favorite), found art (one work incorporates an eighteenth-century Spanish banner), and fragments of writings by Ezra Pound, T. S. Eliot, and Karl Marx.

These diverse references reflect Boskovich's eclectic education. After graduating from high school in Sherman Oaks ("across from Bullock's"), he went to Madrid in 1978 to study art history and then spent a term at Cambridge's Trinity College. He returned to California, got a B.A. in philosophy at USC, and then earned a B.F.A. and M.F.A. from the California Institute of the Arts. He also has a degree from Loyola Law School, which he attended while a graduate student at Cal Arts.

Bored with law—he worked as an intern for the public defender's office—Boskovich didn't show his art until two years ago. "I wanted to wait until I could say something that was well informed." His patience was rewarded—his show last winter at L.A.'s Rosamund Felsen Gallery got rave reviews: *Artforum* called it "an auspiciously provocative debut."

Though Boskovich often visits New York to work with Bernhard (he'll direct the movie version of *Without You*), he lives in "the *very* arty Brentwood area," he says with a deadpan expression. Still, he refers to the Valley as his spiritual home. "You should really make a point of going there," he says. "Go down Ventura Boulevard. You know, go shopping or *something.* At least get your hair cut."

EDITH NEWHALL

Photographs: left, Andy Freeberg; right, Mark Ferri.

CIVICS

Frequent Fliers

"I DON'T WANT ONE!" A businessman yelled the other morning in the Grand Central subway station.

"Chill out," a fast-talking man in a T-shirt told him. "I just handed you a piece of paper. You don't gotta take one."

The businessman swung his briefcase at the man, and pamphlets for a health club flew through the air, joining others already littering the station's floor. "I've wanted to do that a few times myself lately," another businessman muttered.

They're not alone. As more businesses discover that fliers are a relatively cheap way to advertise, people handing them out on busy corners are crowding sidewalks already cluttered with pedestrians, panhandlers, and vendors.

"*Checkitout, checkitout,*" chanted a guy named Gino on 42nd Street and Third Avenue. "Great dress you're wearin', miss—check it out!"

Gino, a part-time actor, has been giving out fliers a few hours every day for several months. He gets $20 for handing out a thousand fliers for the Hardcore Trivia Line. (Some other distributors make $5 an hour.) His boss estimates that Gino can do his job in only 90 minutes—but that would mean handing out one every five seconds.

"You gotta hustle," says Gino, who knows that employers check area trash cans to make sure workers distribute their quota.

"They practically assault you. One almost threw a body block on me," says Bruce Campbell, a Broadway press agent. "The situation is bad. If Koch could do something about the vendors, why can't he do something about these guys?"

"We're hearing more complaints about this sort of thing," says Patricia Kruger, general counsel for the Department of Consumer Affairs. "But people who hand out fliers are protected by the First Amendment, even if those fliers are just ads to have your nails done."

"It's an honest living," says Reggie, a shabby man in a Windbreaker who was recently handing out fliers in midtown for crystal-rock readings. "Would you rather I panhandled?"

JEANNETTE WALLS

NEW YORK JOURNAL

COOKE'S TOUR

"THIS LAND WAS originally a bog," says Hope Cooke to a small crowd in Washington Square Park. "In the 1790s, 22,000 victims of yellow fever were buried here. In 1824, a big celebration was held when twenty highwaymen were hung from that elm over there," she says cheerfully, pointing to the park's northwest corner as the crowd titters. "And by 1830, it was developing as Washington Square, an enclave for merchants. Even the wealthy suffered from a housing shortage at that time, and—imagine this—land values increased 750 percent!"

Cooke, 48, the former queen of Sikkim, leads Sunday walking tours for the Museum of the City of New York. A shy woman with shaggy hair, she becomes energized when she straps a Mini-Vox loudspeaker across her shoulder and begins a tour. "Once I get in tour-guide mode," she says, "I just keep talking, trailing my imaginary microfilm. Even when I go home, I keep talking."

Cooke, who lives in a Brooklyn brownstone with her second husband, a CUNY history professor, grew up on East 62nd Street, where she was raised by wealthy grandparents and a series of harsh nannies. (Her father ran off shortly after she was born, and before she was two, her mother died in a mysterious plane crash.)

Tour guide Hope Cooke.

While a student at Sarah Lawrence, she traveled to India, where she met her first husband. In 1963, she married Crown Prince Palden Thondup Namgyal of Sikkim, the eastern-Himalayan kingdom annexed by India in 1973. They ruled Sikkim for ten years and had two children, but both their domestic and political lives were tumultuous. After India took over Sikkim, the marriage fell apart, and Cooke returned to New York with her children. (The king was later deposed, and he died in 1982.)

But Cooke felt "profoundly displaced" in Manhattan. In order to understand her new environment, she went on walking tours. They inspired her to create her own.

"I'm interested in the social history of a neighborhood as much as its architecture," says Cooke, who researches the tours herself, studying everything from Dutch journals to old church sermons and newspaper articles.

Cooke began her third season as a tour guide last week. Her tours this fall include "Whitman's New York: SoHo to Brooklyn" and "Urban Châteaux: Fifth Avenue."

During a tour of the East and West Villages, a group of 30 follows Cooke along winding streets that were once cow paths.

"The story of these neighborhoods is the struggle for space on a very small island," she says. "Traditionally, the poor have kicked out the rich. Now, for the first time, we have a collision course going the other way."

At the end of the afternoon, Cooke sends the group off with a pep talk. "From the time of the Dutch, New York's been run as a commercial center. We need to mix that with a more developed civic sense," she says. "*Please* keep it in mind."

ALEX PRUD'HOMME

Photograph by Robin Holland. Illustration by Ruth Marten.

LETTER FROM DALLAS

BOHO BEAT

ONE NIGHT THREE YEARS ago at a Dallas after-hours club, a friend put a shot of Jack Daniel's in front of bashful Edie Brickell. After downing the whiskey, Brickell, who'd never sung in public before, felt her southern discomfort fade away.

"I didn't ever drink or do anything like that. This was the first time," drawls Brickell. "And next thing I know, I was inspired to get up there. I wasn't shy anymore."

Onstage, she joined a band called New Bohemians and improvised lyrics for a song called "What I Am." It is now the first single on *Shooting Rubberbands at the Stars,* Edie Brickell and New Bohemians' debut album, just released by Geffen Records. The group, with its neo-hippie approach to rock and roll, has created an album that combines elements of reggae, folk, and jazz.

Though New Bohemians are a solid wall of sound, Brickell's quirky lyrics are the most startling thing about their songs. She sings of bad girls ("Little Miss S."), good love ("Love Like We Do"), and bad moods ("Nothing keeps me up at night/I toss and turn over nothing/Nothing can cause a great big fight ").

Although her raspy soprano is reminiscent of Janis Joplin's, Brickell's life is very different from her fatally blue fellow Texan's. Brickell is reserved and drug-free. With long, wavy hair and large, luminous eyes, she is also astonishingly beautiful.

Edie Brickell and New Bohemians.

When she joined the band in 1985, she was a freshman studying art at Southern Methodist University, a rich-kids' refuge that made her feel "awkward and ugly."

She decided to drop out and concentrate on her music. Fortunately, the group attracted a following in Dallas, where a music scene was growing in the Deep Ellum district—a warehouse neighborhood full of clubs and galleries.

Last year, Geffen Records signed the group, which recorded its album in Wales this winter. And Geffen insisted that the group be promoted as Edie Brickell and New Bohemians. Now, Brickell is overwhelmed by being the focus of all the publicity.

"I'm uncomfortable about it," she says. "But I want to make it work because I want the band to be a success."

ELIZABETH WURTZEL

FILM FESTIVAL NEWS

The Spain Event

'WOMEN ARE MORE spontaneous than men and are not afraid to seem ridiculous," says Spanish film director Pedro Almodóvar. "Men are less rich. We respect form too much and are less spontaneous. A woman knows she needs love, and she's prepared to defend that love any way she can."

That's the premise of Almodóvar's latest comedy, *Women on the Verge of a Nervous Breakdown.* The manic farce about a woman trying to get in touch with a lover who's just left her opens the New York Film Festival on September 23.

Almodóvar, 38, a slightly chubby man with a mop of dark, curly hair and thick eyebrows, has been a favorite on the art-house circuit since *What Have I Done to Deserve This?,* a 1985 movie about a rebellious Madrid housewife who murders her husband and sells her son to a homosexual dentist. *Law of Desire,* released to raves last year, depicted a love triangle involving a gay film director (observed by his voluptuous transsexual sister). And *Dark Habits,* about a group of renegade nuns, was shown here earlier this year.

Almodóvar's films are marked by farcical plot twists, black humor, campy melodrama, and—usually—murder. Their hysterical energy and bright colors contrast with Spanish films made during Franco's repressive regime.

Pedro Almodóvar.

"My way of fighting against Franco," says Almodóvar, "is not to allow even his shadow in my films. I don't recognize him in any way."

Women is the least dark of his films—a cross between boulevard farce, *I Love Lucy,* and the Marx Brothers. Its characters are chased and threatened—but the most dangerous weapon is a pitcher of gazpacho laced with sleeping pills.

His next film, which begins shooting in January, is a desperate love story about a psychotic boy and a decaying porn star.

"He feels if she gets to know him deeply, she will love him. So he kidnaps her. There's blood and murder," says Almodóvar with barely suppressed mirth. "It could really be the story of any couple."

DAVID LIDA

PRICES

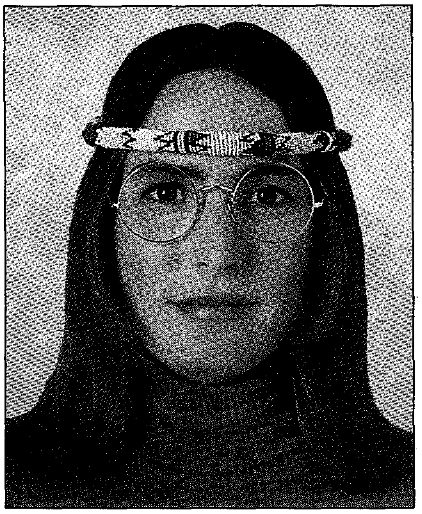
The $15,000 shoes.

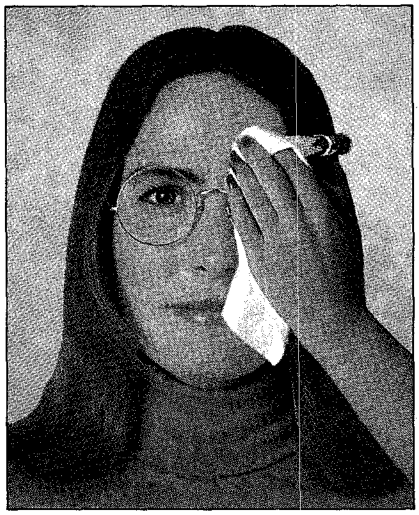
HERE'S WHAT SOME THINGS cost in town last week:

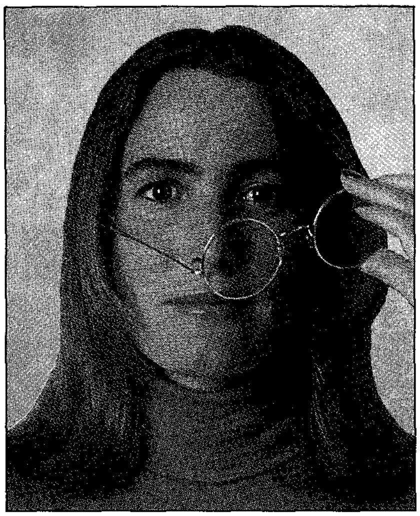
☐ Silk-satin pumps decorated with 177.85 carats of faceted rubies set in 18K gold at Vanessa Noel (26 East 66th Street), $15,000.

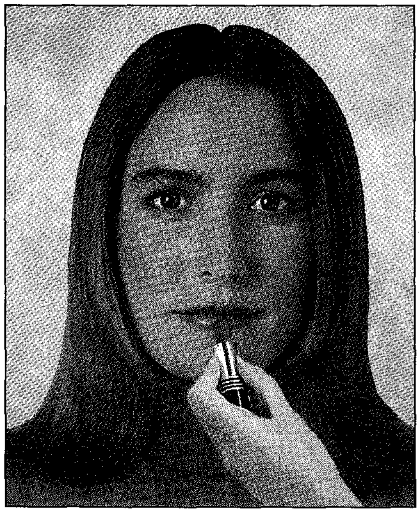
☐ Halogen light bulb for a Tizio lamp at Clarity TV & Electric Service (1368 Third Avenue), $18, plus $12 to put it in.

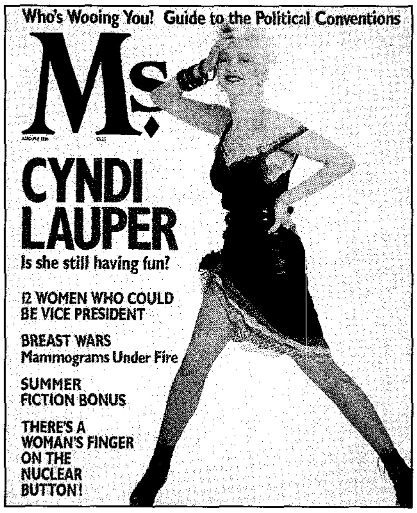
Photographs: top, Ken Probst/Outline; center right, Erica Lansner/Photoreporters; bottom, Don Hamerman.











Who's Wooing You? Guide to the Political Conventions

Ms.

CYNDI LAUPER

Is she still having fun?

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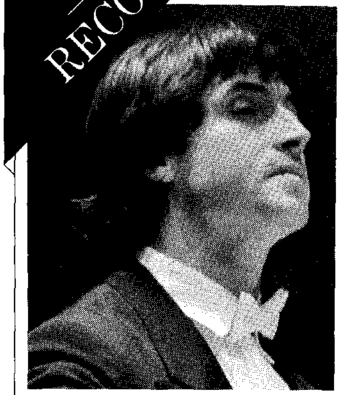
RUTH RECOMMENDS

BY RUTH GILBERT

On September 24, 11 a.m. to 5 p.m. (a beautiful day, no sign of rain), the South Street Seaport Museum hosts the Regatta for Classic Boats, with ketches, yawls, sloops, and cutters expected to participate.

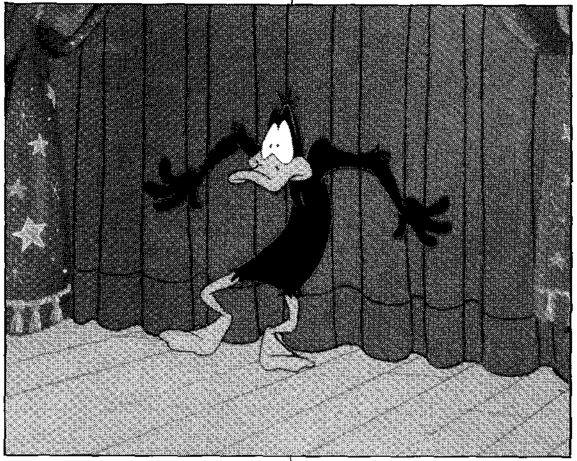


CARNEGIE HALL'S OPENING NIGHT

The Philadelphia Orchestra, led by Riccardo Muti (above), performs on a Russian note September 27 at 7:30, with works by Shostakovich and Prokofiev. Soloists are Viktoria Mullova and Alexandrina Milcheva.

'NIGHT OF THE LIVING DUCK'

Below is Daffy Duck, who stars in the cartoon short that opens the New York Film Festival on September 23, at Alice Tully Hall. It precedes Pedro Almodóvar's feature Women on the Verge of a Nervous Breakdown.



'MARY TUDOR'

This is the Victor Hugo version of the period, with Katherine Sandberg as the unhappy daughter of Henry VIII. Above are Diane Urbanski and Stephen Byers in a scene from the play, opening at the Shandol Theater September 29.

THE RULER OF THE QUEEN'S NAVEE!

Raymond Allen plays Sir Joseph Porter in The Light Opera of Manhattan production of Gilbert and Sullivan's H.M.S. Pinafore. *See it at Playhouse 91 from September 21 through October 16—the whole family will love it!*

BROTHER AND BROTHER

Adam Cunningham (left) and George Millenbach star in a revival of Sam Shepard's play Buried Child, *"a comedy of menace." September 22 through October 9 are the dates, and the Art and Work Ensemble Theater is the place.*

Photographs: top left, Steve J. Sherman; top right, Dianora Niccolini; bottom left, Michael Donadio.

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SAMO© IS DEAD

THE FALL OF JEAN MICHEL BASQUIAT

BY PHOEBE HOBAN

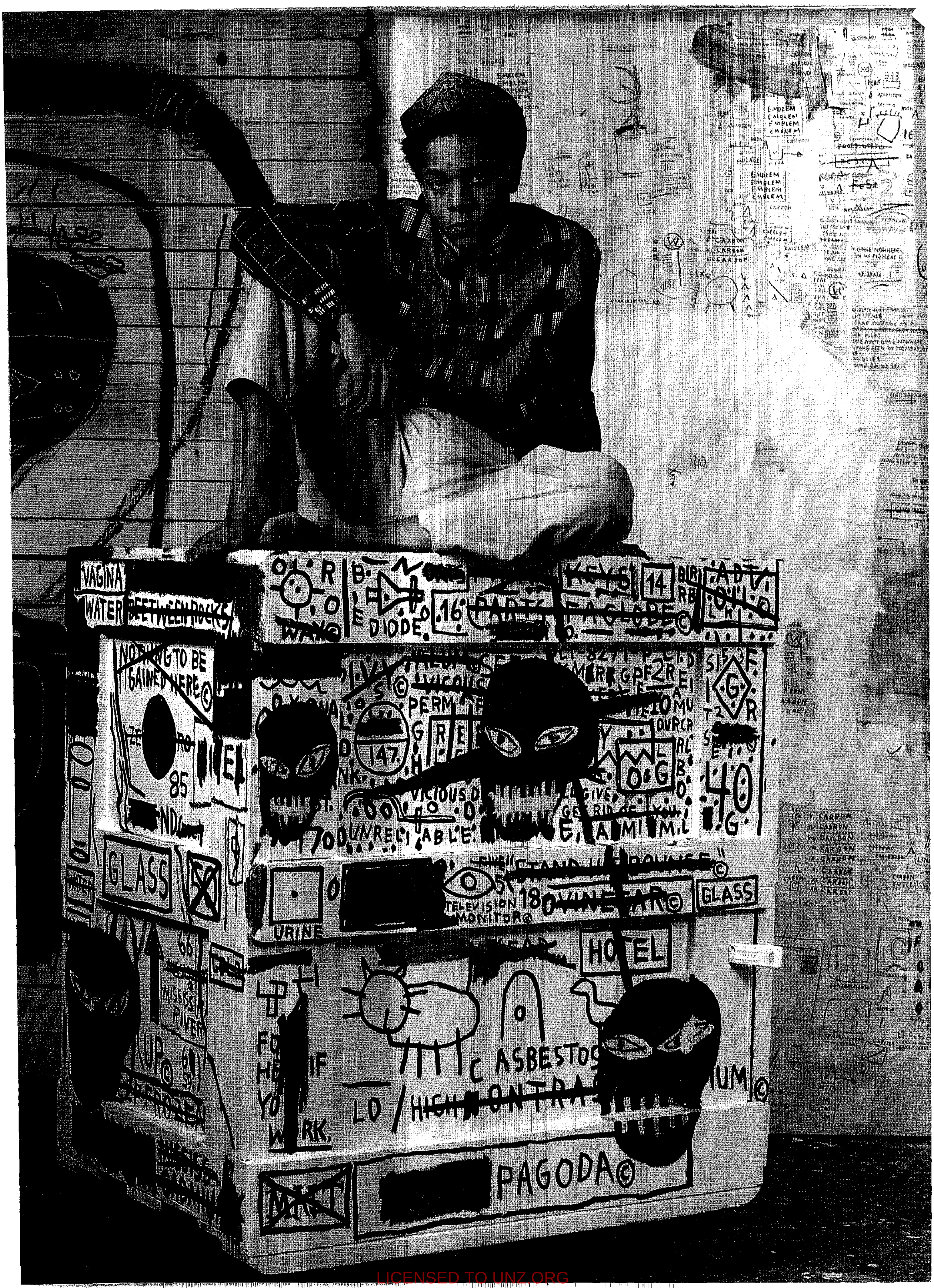
FRIDAY, AUGUST 12, WAS ANOTHER SCORCHER, AND KELLY Inman, a 22-year-old friend who lived on the ground floor of the two-story building at 57 Great Jones Street that Jean Michel Basquiat rented from the Warhol estate, was worried. Basquiat usually slept all day, but there was no air-conditioning in his bedroom, and he insisted on keeping the windows shut. At around 2:30, Inman went upstairs to check on him. He was sound asleep on his huge bed. Around 5:30, he got a phone call, and she went back up to give him the message. This time, she found him on the floor, face down. She called 911. Jean Michel Basquiat was taken to Cabrini Medical Center, where he was dead on arrival. The Medical Examiner's office is withholding the autopsy report, pending chemical analysis. Basquiat was young, black, talented, handsome, and, he told some friends, a battered child. When he died, he was 27 years old, a world-famous artist and a longtime heroin addict.

Basquiat had just returned from several months in Hawaii, his usual destination for drying out. He would rent a ranch in Hana,

"THE RADIANT CHILD—THAT'S WH
HE TRULY WAS," SAYS A FRIEND O
ARTIST, PICTURED WITH HIS WOR
THE LOFT HE RENTED FROM WARH

Lettering by Al Diaz.

PHOTOGRAPH BY LIZZIE HIMMEL


VAGINA
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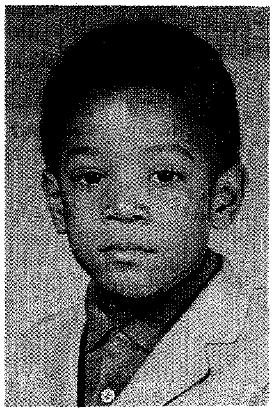
Maui, indulging in nothing more serious than drinking or smoking pot. He had come back in a great mood and was about to take another trip with a few friends, this time to Africa. (As usual, he was paying for their tickets.) "When I go to Hawaii, I don't think about drugs," he told a friend from the early days, Vincent Gallo, who ran into him outside Dean & DeLuca, Basquiat's favorite food store. "I gotta get out of New York."

"He had money falling out of his pockets, and he went to buy pot," Gallo says. "He didn't buy a dime bag. He bought $100 worth, and he gave the guy $200 and I had to ask the guy to give the other hundred back. It was the same Jean I'd known for years. He said he was going to buy a clarinet and we were going to do new music together. Jazz-rap. I said, 'What's that?' and he got that sparkle in his eyes and said, 'You'll hear it the first time when we do it.' "

But on Thursday the eleventh, Basquiat went on a little binge. Friends say they saw him make several trips to the East Village, presumably to buy drugs. By the afternoon, he was nodding out. "He was painting, but he fell out of his chair twice," says one friend who stopped by the studio on Thursday afternoon. That night, Basquiat, an old friend, and Kelly Inman went to M.K.



HIS FATHER, GERARD BASQUIAT, IN THE BROOKLYN BROWNSTONE WHERE HIS YOUNG SON, HERE SEEN AT THE AGE OF EIGHT, GREW UP.

A FEW DAYS AFTER BASQUIAT'S DEATH, THE VREJ Baghoomian Gallery, where Basquiat had his last show, in April, is empty. The walls are being painted and the floors polyurethaned. Inman is sitting in the office of Vrej Baghoomian, Basquiat's last art dealer. His desk is covered with transparencies of Basquiat's work, and the phone keeps ringing. One small recent painting stands out from the rest; it has none of Basquiat's trademark inscriptions or doodles. It's an image of a blood-red skeleton mounted cowboylike on a bone-white skeleton. The lines are simple, pure and painful. It's called *Riding With Death.*

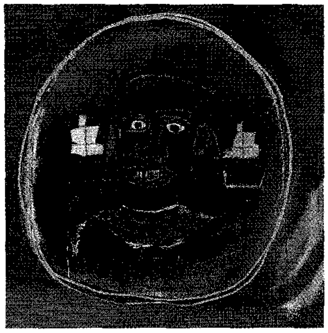
"He was not in great shape," recalls Inman, her voice trembling, "but it was good to see him get out. He patted my shoulder and he squeezed my hand and he said, 'I'm so sick of this.' And I said, 'I am, too.' And he said, 'I love you,' and I said, 'I love you, too.' " Inman, a waifish beauty with a tiny diamond stud in her nose, begins to cry. She first met Basquiat a year ago, when she was working at Nell's and gave him a free dessert.

Baghoomian looks on paternally. (Earlier in the week, he had sent out a press release announcing Basquiat's death.) Suddenly, a man bursts into the room. It's Rene Ricard, the downtown art critic whose 1981 *Artforum* essay about graffiti artists titled "The Radiant Child" brought Basquiat early attention. Ricard is hysterical and looks like an effigy. He says the bottle of champagne he planned to pour on Basquiat's grave has exploded. "Jean Michel was touched by God," Ricard raves. "He was a black saint. There was Martin Luther King, Hagar, Muhammad Ali, and Jean Michel."

The scene, a bizarre combination of commerce, pathos, and hyperbole, seems a fitting coda to this eighties art-world death. Basquiat's brief career spanned the turbulent and lucrative period from the funkiness of the Mudd Club to the decadence of M.K., from the expressionistic excesses of the East Village art scene to the current trend toward minimalism and well-managed conceptualist careers. By the time he was twenty, Basquiat had become an art star. He hung out with Warhol, painted in Comme des Garçons suits, and threw parties catered by Mr. Chow. He posed, elegantly dressed and barefoot, for magazine covers.

He left behind, some critics feel, a legacy of startling and enduring work. "This is a major loss," says Ingrid Sischy, former editor of *Artforum.* "I think what he did with his art, both in terms of language and imagery and of having an extraordinary sense of how to make a picture that looks like it was born to be a picture, was completely original. His way of putting these elements together to represent our time and culture made something uniquely contemporary that will always be important to look at." Dealer Tony Shafrazi says, "In just nine years, he produced a massive amount of extraordinarily important and radically original work that most people don't leave in their lifetime."

Although Basquiat could be moody, tempestuous, and self-absorbed, friends say his energy, intelligence, and humor were inspirational. "He was more alive than anyone I knew," says Glenn O'Brien, an *Interview* writer. Collector Mary-Ann Monforton adds, "His way of seeing was brilliant. He was a shining star that people who knew him will never forget. The radiant child—that's what Jean Michel truly was."



IT SEEMED LIKE A VERY ORDINARY, MIDDLE-CLASS CHILDHOOD, BUT GERARD BASQUIAT SAYS HIS SON COULDN'T BE DISCIPLINED. "HE GAVE ME A LOT OF TROUBLE."

JEAN MICHEL BASQUIAT WAS BORN in Brooklyn on December 22, 1960. (Warhol's Pop decade had just begun.) His father, Gerard Basquiat, is Haitian and works as an accountant; his mother, Matilde, is of Puerto Rican descent. When he was seven, his parents divorced and his father kept custody of the children. Jean Michel had two younger sisters, Lisane, 24, and Jeanine, 21. They were brought up in a family-owned three-

Photographs: top left, James McGoon/Wheeler Pictures; bottom, courtesy of Gagosian Gallery.

story brownstone in Boerum Hill. When Jean Michel was sixteen, his father began living with a British woman named Nora.

To outward appearances, it was an ordinary middle-class childhood. Jean Michel was sent to St. Ann's, a private school, until the fourth grade. "He drew and painted all of his life, from the time he was three or four years old," says Gerard Basquiat, a handsome, nattily dressed man who drives a silver Saab and says he plays a mean game of tennis. Jean Michel, however, was never an ordinary child. "He was like no other kid," says his father. "He was always so bright, absolutely an unbelievable mind, a genius. A kid that bright thinks for some reason he is above the school system and teachers and rebels against it. He wanted to paint and draw all night. He got thrown out of schools. Jean Michel couldn't be disciplined. He gave me a lot of trouble."

There were other disturbances. When he was six, Jean Michel was hit by a car and had his spleen removed. He later told an interviewer that *Gray's Anatomy,* which his mother had given him during his recovery, was an early influence on his work. His mother also took him to museums and the theater. But because she suffered from recurrent bouts of depression, she was not a constant factor in her children's lives. (Basquiat did, however, see her occasionally, and she attended his funeral.)

In third grade, Jean Michel sent a drawing of a gun to J. Edgar Hoover. (He received no reply.) His early themes included Alfred E. Neuman, Alfred Hitchcock, and cars. Jean Michel was transferred to public school when he was nine. When he was twelve, his family moved to Puerto Rico for two years. He was, as he once wrote in an autobiographical note, "the only child that failed" a life-drawing class in ninth grade. His last attempt at a formal education was at the progressive City as School, back in Brooklyn. Jean Michel never graduated; he threw shaving cream in the principal's face during a graduation ceremony and felt there was "no point in going back," as he later wrote in a catalogue for a group show at the Tony Shafrazi Gallery.

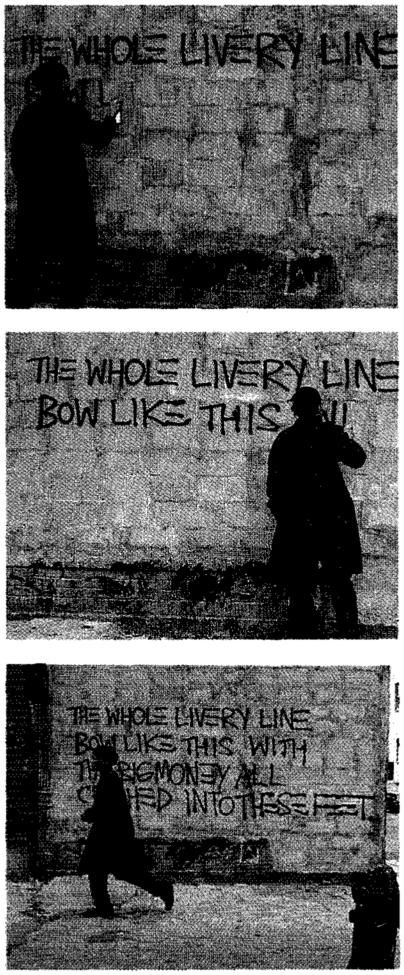
When he was fifteen, Jean Michel ran away from home. His father found him several days later in Washington Square Park. "He had his hair totally shaved," he says. "I saw him and went to call a police car to ask them to persuade him to come home. Of course, they had to go through all the red tape and so on, taking him to the precinct. After I signed all the papers, we were sitting outside, and Jean Michel said to me, 'Papa, I will be very, very famous one day.' "

At seventeen, Jean Michel left home for good. For a while, he lived in Washington Square Park. "I just sat there dropping acid for eight months," he told critic Suzi Gablik. "Now all that seems boring—it eats your mind up. I was also selling handmade postcards and hand-painted Abstract Expressionist sweatshirts to make money." He crashed at friends' apartments in the East Village, sleeping on their floors. He didn't contact his father for over a year. "I used to go out looking for him at night," recalls Gerard. "I had nightmares." But Jean Michel was alive and well in downtown Manhattan. You just had to read the writing on the walls.

EVEN BEFORE HE LEFT HOME, BASQUIAT HAD gained attention as one of the mysterious artists who were scribbling sayings signed SAMO on urban surfaces. He and several friends, including Al Diaz, scrawled their cryptic messages on the Brooklyn Bridge and all over Manhattan: SAMO AS AN ALTERNATIVE TO GOD. SAMO AS AN END TO PLAYING ART. RIDING AROUND IN DADDY'S CONVERTIBLE WITH TRUST FUND MONEY. SAMO derived from "Same Old S---." "It came out of a composition on a bogus religion that he wrote at City as School," explains Diaz. "Then we kind of extrapolated on it. We were trying to make social comments."

But Basquiat clearly had his own agenda. He made a point of writing SAMO statements near the galleries in SoHo. Artist Keith Haring was an early admirer. "I was sort of following the SAMO graffiti," he says. "They stood out as different and important, interesting little philosophical observations, a kind of concentrated, potent poetry. I first met Jean Michel one day at the School of Visual Arts, when I got him past the security guard. Then later I saw all these fresh SAMO tags, and I realized he was SAMO."

After he and Diaz had had a falling-out, Basquiat put an end to SAMO. "SAMO is dead," he wrote on the outside and inside of buildings, including the hallway at Patricia Field's place on 8th Street, where he used to hang out. Field showed some of his earliest works in her store. By now, Basquiat was painting his words and images on lab coats, disposable jumpsuits, and objects from foam rubber to typewriters. He continued to sell his postcards on the street. He sold several to the Museum of Modern Art. Another time, he followed Andy Warhol and Henry Geldzahler into the SoHo restaurant WPA. He showed a card to Warhol, who passed it on to Geldzahler. "Too young," said the cultural commissioner.



PAINTING THE TOWN IN 1981.

Meanwhile, Basquiat had become part of the regular crowd of punks, filmmakers, musicians, and artists hanging out at the Mudd Club, Club 57, and other late-night spots that were spawning the stars and sycophants of the eighties. Studio 54 was over: Downtown was the hip place, in the streets as well as the clubs. Graffiti and rap and break dancing were becoming popular. Galleries were opening in neighborhoods best known for their Ukrainian cooking. It was like one big happy party, with a lot of art and a lot of drugs.

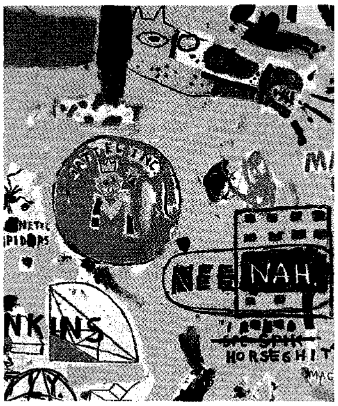
Basquiat and his group of friends used to show up at the Mudd Club every night and dance till dawn. His striking good looks (he had a blond, arrow-shaped punk haircut; the dreadlocks would come later), frenetic energy, and dazzling dancing style made him a fixture at the club, where he was quick to pick up on D.J. Anita Sarko's electronic-funk mixes. "We'd dance in this territorial circle," recalls Michael Holman, a Mudd Club regular. Together with friends Nick Taylor and Wayne Clifford, Basquiat and Holman formed an experimental band called Gray, which played at CBGB, Hurrah, and the Mudd Club. Basquiat played bell and synthesizer. Says Hol-

Photographs by Edo.

man, "Jean Michel was sort of our spiritual, creative, and aesthetic guide. He named the band. He knew the most people on the scene. He knew what was going on."

THE MUDD CLUB AND, LATER, CLUB 57 SERVED as Basquiat's headquarters. He'd go there looking for places to crash, making new connections. "I first met him at the Mudd Club in 1979," recalls Diego Cortez, who put Basquiat in the "New York/New Wave" show at P.S. 1 in 1981. "He looked like a combination of a fashion model and a nineteen-year-old Bowery bum. I was convinced from the first that he was very talented." Later, Cortez reintroduced Basquiat's work to Henry Geldzahler and helped get him his first one-man show, in Modena, Italy.

Basquiat also became friendly with Glenn O'Brien, who ran a cult cable show called *TV Party*. Sometimes directed by Amos Poe, it featured underground stars like Blondie's Chris Stein and Deborah Harry. Before long, Basquiat became a regular on the show. O'Brien also cast him as the star of a never-released movie about the downtown underground art scene called *New York Beat*. Shot by *Interview* photographer Edo Bertoglio, it was filmed as a fable based on a day in the life of Basquiat. The cast included underground-movie bombshell Patti Astor (later co-founder of the Fun Gallery) and bands like Blondie, Kid Creole and the Coconuts, and Tuxedomoon. For a while, Basquiat lived and painted in O'Brien's production offices on Great Jones Street. Friends he made at the time included John Sex, John Lurie, and Fred Brathwaite (a.k.a. Fab 5 Freddy). "We were a little posse," says Brathwaite, who was the curator of the "Beyond Words" graffiti show at the Mudd Club. "We helped put the East Village aesthetic on the map. The Fun Gallery grew out of all that."



"THERE ARE A LOT OF PEOPLE WHO DO DRUGS," SAYS THE ACTRESS PATTI ASTOR. "UNFORTUNATELY, JEAN MICHEL IS THE CASUALTY."

Basquiat's art had begun to evolve. In 1980, a SAMO wall at the "Times Square Show" was praised in *Art in America* by Jeffrey Deitch, then an art-investment adviser at Citibank. He called it "a knockout combination of de Kooning and subway spray-paint scribbles." The "New York/New Wave" show in February 1981 generated even more interest. Encouraged by Cortez, Basquiat had painted some fifteen canvases. This time, Geldzahler found the artwork—potent drawings and symbols annotated with enigmatic lists of words—reminiscent of early Rauschenberg. "I bought a painting on the spot," he recalls. "I could see how incredibly sophisticated the work was and how young the kid was. I overpaid; I gave him $2,000 for a collage on a door to show him he could trust the world a bit." The Swiss dealer Bruno Bischofberger also went out to Queens to check out Basquiat. And Italian art dealer Emilio Mazzoli bought ten paintings and invited Basquiat to Modena that spring.

Recalls Patti Astor, "After his show in Modena, we both showed up at Keith Haring's black-light art show, one of those super-sicko affairs in Club 57, and Jean Michel said to me, 'You're not going to believe this. I just made $30,000.' We went outside and sat in the bushes and got into all these fantasies of how he was going to be the king of Egypt, which made perfect sense because we were both tripping on mushrooms at the time. There are a lot of people who do drugs. Unfortunately, he's the casualty."

Things at Club 57 often got wild. At one point, the club almost burned down and everyone was evacuated. Everyone, that is, except Basquiat, who "was standing in the corner, smoking pot.... He was laughing," recalls John Sex in the book *Art After Midnight*, by Steven Hager. "Jean wanted things fast," says a friend. "He was on drugs from the day I met him. He just didn't have enough money. He took everything, anything—a lot of acid, a lot of pot, a lot of coke."

Suzanne Malouk met Basquiat in 1980. "I was only about nineteen, and I was working as a bartender and he would come in and stare at me. This went on for months. Then we became friends; he had nowhere to live, and he told me he slept in the park, so I let him move in as a roommate. But he didn't pay the rent, because he was totally broke. I would say, 'You have to get a job,' and he would say, 'I'm going to be a famous artist,' and I would laugh at him. I thought he was freeloading, and I moved out." Malouk went to Paris. Then, in a scene straight out of *Desperately Seeking Susan*, she returned to New York, dragging her suitcases to the Pyramid Club.

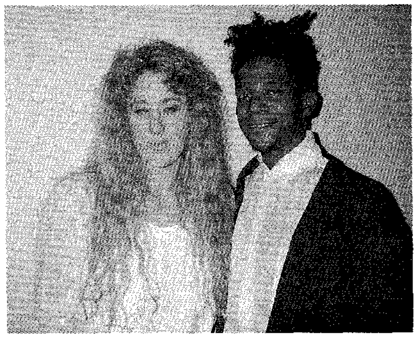
"I walked in and there he was, and he threw his drink at the wall and he said, 'I'm famous now; I'm rich and I have a big loft in SoHo, and you have to move in with me,' recalls Malouk, a stunning woman with jet-black hair and green eyes. "That's when he was painting in Annina Nosei's basement and he was doing huge amounts of cocaine and he got a hole in his nose. I did it with him. He was doing so much coke he would wake up screaming in the middle of the night, 'The CIA is going to kill me.' So we installed a sophisticated alarm system. I decided to write down how much he was doing; at that time, he was spending $2,000 a week on coke and pot and he was starting to free-base. He had black paper on all the windows so he could sleep during the day. He would paint five paintings at once for five days on cocaine and then sleep for a week."

DRUGS WERE NOT BASQUIAT'S ONLY EXCESS. HE was a world-class consumer. He would fill the refrigerator so full of French pastries that they would go bad, buy an $800 briefcase that he would scrap when the buckle broke, spend $80 on a T-shirt that he would splatter with paint and never wear again. He could also be inordinately generous. He would shower friends with gifts, hand out $100 bills to the homeless, and give away paintings. "One day, he went out and bought, maybe, three color TVs, a big four-track recording system, stereos, Armani suits. He must have spent $10,000," says Malouk. "He came back with the delivery guy and they unloaded it all, and then he sat down on the couch and started crying like a little kid. 'Do you want anything else, Suzanne?' he asked me."

Basquiat's feelings about his family seemed to be a constant source of conflict. He told girlfriends and art dealers that he had been badly beaten by his father as a child. (Gerard Basquiat adamantly denies this; he says he never did anything other than spank Jean Michel with a belt.) "My mother went crazy as a result of a bad marriage to my father," he told one interviewer. At times, he portrayed himself as a street kid. "The first time I met his father, with a tennis racquet in a business suit, I was shocked," says Gallo. "Jean had this identity of a poor ghetto urchin who really aspired to kind of bourgeois things."

Basquiat even told several people that his father had stabbed

Photograph: Courtesy of Vrej Baghoomian, Inc.



ON HORSEBACK IN MAUI; WITH GIRLFRIEND JENNIFER GOODE AT AREA; WITH ANDY WARHOL AND COMPANY ON COLUMBUS AVENUE.

him. "He had this little scar on his butt," says one friend. "I was a strict parent," says Gerard Basquiat. "But not a severe one. I came from an affluent family in Haiti, from a good, solid background, where I received discipline and a good education. That's the way I brought up Jean Michel. Write whatever you want about Jean Michel being an abused child. I know he wasn't."

Gerard Basquiat is understandably angry. "I was under tremendous pressure as a single parent. But I have no regrets at all," he says. "I have guilt about Jean Michel's long-standing drug addiction. I was not aware of it. If I had been, I would have taken him to a hospital."

"Were we abused as children?" asks Basquiat's sister Lisane. "No. Was my father a child-abuser? Definitely not. We got beatings like any other kids. I don't want to destroy your story, but anything else is news to me."

Jean Michel had a love-hate relationship with his father. Sometimes, he seemed desperate to please him. Other times, his behavior seemed like a deliberate affront. His father was an accountant, but Jean Michel made a point of mismanaging money. (Several times, the father even offered his assistance.) The SAMO sayings ridiculed the values his father cherished. "This city is crawling with uptight, middle-class pseudos trying to look like the money they don't have; status symbols. It cracks me up. It's like they're walking around with price tags stapled to their head. People should live more spiritually, man," he told *The Village Voice* in 1978.

FROM THE TIME HE WAS VERY YOUNG, HIS STATED goal was to be famous, and he set about it in a calculated, if erratic, way. "Jean Michel wrote his own script," says Mary-Ann Monforton, who met him when he was sixteen. "He had a mission to accomplish. He really wanted to be somebody, and he was hell-bent on getting there."

In 1981, Basquiat began showing at the Annina Nosei gallery in SoHo. Before long, their working arrangement was the talk of the art world. Basquiat was installed in the basement of the gallery at 100 Prince Street. It was a large room with a skylight—hardly a dungeon. But the rate at which he produced paintings and the gallery sold them created a bad impression. Works sold for $2,500 to $10,000 to serious collectors like Lenore and Herbert Schorr and Hubert and Dolores Neumann. Basquiats were later acquired by Paul Simon, Richard Gere, and S. I. Newhouse.

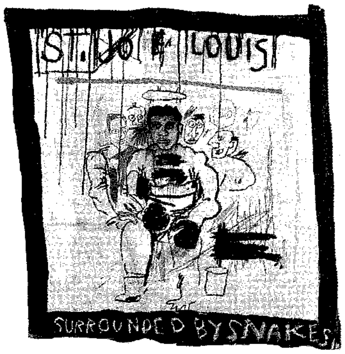
"It's really a bad model to have an artist in a gallery making work," says one observer. "She was selling the paintings literally before they were finished. Basquiat was usually stoned on pot or coke. We were telling him, 'You shouldn't use all your money on drugs and limos.' I just think it was a very sad beginning."

"If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption, it would be Jean Michel. The elegance of Twombly is there . . . and so is the brut of the young Dubuffet. . . . He has a perfect idea of what he is getting across, using everything that collates to his vision," wrote Rene Ricard in *Artforum* in 1981. Other critics followed suit. The Basquiat show at the Nosei Gallery in March 1982 was a huge success. Lisa Liebmann wrote in *Artnews,* "The linear quality of his phrases and notations, whether graffiti or art, shows innate subtlety. . . . Basquiat's mock-ominous figures—apemen, skulls, predatory animals, stick figures—look incorporeal because of the fleetness of their execution, and in their cryptic half-presence they seem to take on Shaman-like characteristics. These drawings are also beautifully textured, often with layers of chalky paint that evoke the postered walls of abandoned buildings."

The morning after the opening, Basquiat rode triumphantly back to Brooklyn in a limousine. "It was about 6:30 and I was getting dressed," says Gerard Basquiat, who had heard from his son only twice since he had left home. "Jean Michel was wearing a pin-striped suit and he came into the kitchen and he said, 'Papa, I've made it.' And he gave his younger sister Jeanine a pocketful of money." Gerard went to the opening of Jean Michel's next show: "When I walked in, it was a thrill, one of the great moments of my life, to see Basquiat on the wall, my blood." From that point on, Gerard Basquiat became an intermittent part of his son's art-world life. He showed up at openings, went to clubs, eventually even invited Andy Warhol home for dinner.

Basquiat soon severed ties with Nosei. Before he left, he slashed some unfinished paintings. Nosei says it was because he felt he couldn't reuse the canvases, because "ghosts" of the previous pictures were showing through. But it was a typical display of the mercurial Basquiat temper.

With his dealers, Basquiat seemed to repeat a pattern. First he would establish a surrogate-parent relationship, then disrupt it. Of course, the dealers had their own agenda, and their way of achieving it frequently earned his mis-



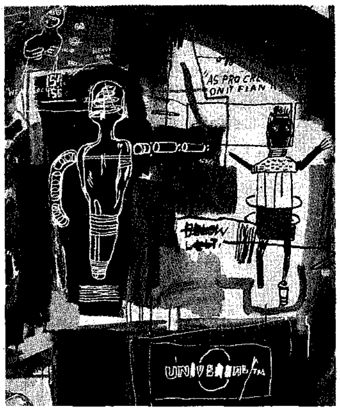
FROM THE TIME BASQUIAT WAS YOUNG, HIS STATED GOAL WAS TO BE A FAMOUS ARTIST. "AND JEAN MICHEL WAS HELL-BENT ON GETTING THERE," SAYS ONE FRIEND.

Photographs: top left, Paige Powell; top center, Patrick McMullan; bottom, courtesy of Gagosian Gallery.

trust. In one instance, say people close to him, a dealer never paid him for a show of his paintings. In another, he was charged for damage to furniture. In still another, more amusing case, they say he flew to Switzerland—only to find a row of blank canvases for him to paint lined up at Bruno Bischofberger's. Basquiat got revenge; he covered a couch with art.

"Generally, I found dealers who dealt with all the very young artists were pretty much really going after the commodity and not really thinking about the kids' lives," says Patti Astor. "I saw a lot of big promises made and no follow-through. If it didn't work out, tough shit, and if it did, they were happy to collect the dough." Frequently, Basquiat's business relationships seemed to encourage his drug habit. He was sometimes paid in cash, and people say there were several dealers who did some "major coke" with him. Basquiat seemed to deliberately set himself up. He never had any written records or did any paperwork. "The dealers exploited him, but he knew how to avoid that," says Jay Shriver, vice-president of operations at the Warhol estate. "He always loved to be the victim of a foul plot."

Basquiat also clearly reveled in being the art world's *enfant terrible.* Everyone has a different story of his escapades. There was the time he was dining with a group of artists at Mr. Chow and threw food at a lady in the upper gallery. He ducked just in time to make it look like Keith Haring had done it. There was the time in Japan when he modeled a leather jacket for Issey Miyake and joyfully splattered it with the paint being used as a prop. And the time he went to a Schnabel opening at the Whitney and doodled on the wall near Schnabel canvases. A security guard chased him out. "Most people didn't realize how bad his drug problem was because he had money and social status," says Zoe Leonard, a high-school friend. "He could be f---ed up in public or nodding out at Mr. Chow or the Odeon. He wasn't identified as a junkie. It was okay because he was an artist. It's a symptom of the whole way society turns artists into stars."



Photograph by Ivan Dalla Tana, courtesy of Tony Shafrazi Gallery.

"HE HAD A REAL ROMANTIC NOTION OF HEROIN AND THE JUNKIE," SAYS LEE JAFFE. "HE SAW HIMSELF AS PAINTING'S CHARLIE PARKER."

THAT BASQUIAT and Warhol would become friends seemed inevitable. For years, Basquiat had fantasized about meeting the father of Pop. Glenn O'Brien recalls bringing him up to the Factory, where Basquiat sold one of his painted sweatshirts to Warhol. "Jean Michel idolized Andy because Andy was the most famous artist. Andy was a bit afraid of him. Jean was young and quite wild-looking at the time, with dyed blond hair." Warhol was attracted to Basquiat's energy. And in Warhol, Basquiat found a father figure. The two soon became inseparable. Basquiat would go up to the studio to work out and lift weights with Warhol; they would go out to dinner and to the latest clubs. "They were together every night. They were making the scene in a major way," says Fred Brathwaite. "Andy was a dad to him for sure." Warhol tried to discourage Basquiat from using drugs. "Andy and Jean Michel loved each other," says Shriver. "They were very close and good friends. Andy was the only person that Jean Michel could look to for affirmation."

In 1983, Basquiat moved into a building Warhol owned on Great Jones Street. Eventually, the two collaborated on a series of paintings that received mixed reviews. But Warhol couldn't save Basquiat. Indeed, after a New York *Times* review criticized Warhol's influence on Basquiat's art, he deliberately distanced himself from his mentor. "Andy would invite him to dinner, and he would stand him up," says Shriver. Basquiat may also have been aloof because he was ashamed of his drug problem, which was rapidly getting out of control.

PAIGE POWELL, ADVERTISING DIRECTOR OF *Interview* and Warhol's constant companion for the last couple of years before his death, met Basquiat in 1982. After showing some of his work in her apartment, Powell had an on-again, off-again relationship with him. She describes him as a hypersensitive artist who worked obsessively. "He exuded this highly sexual, highly creative energy. He really was extraordinary. I truly believe he was a genius."

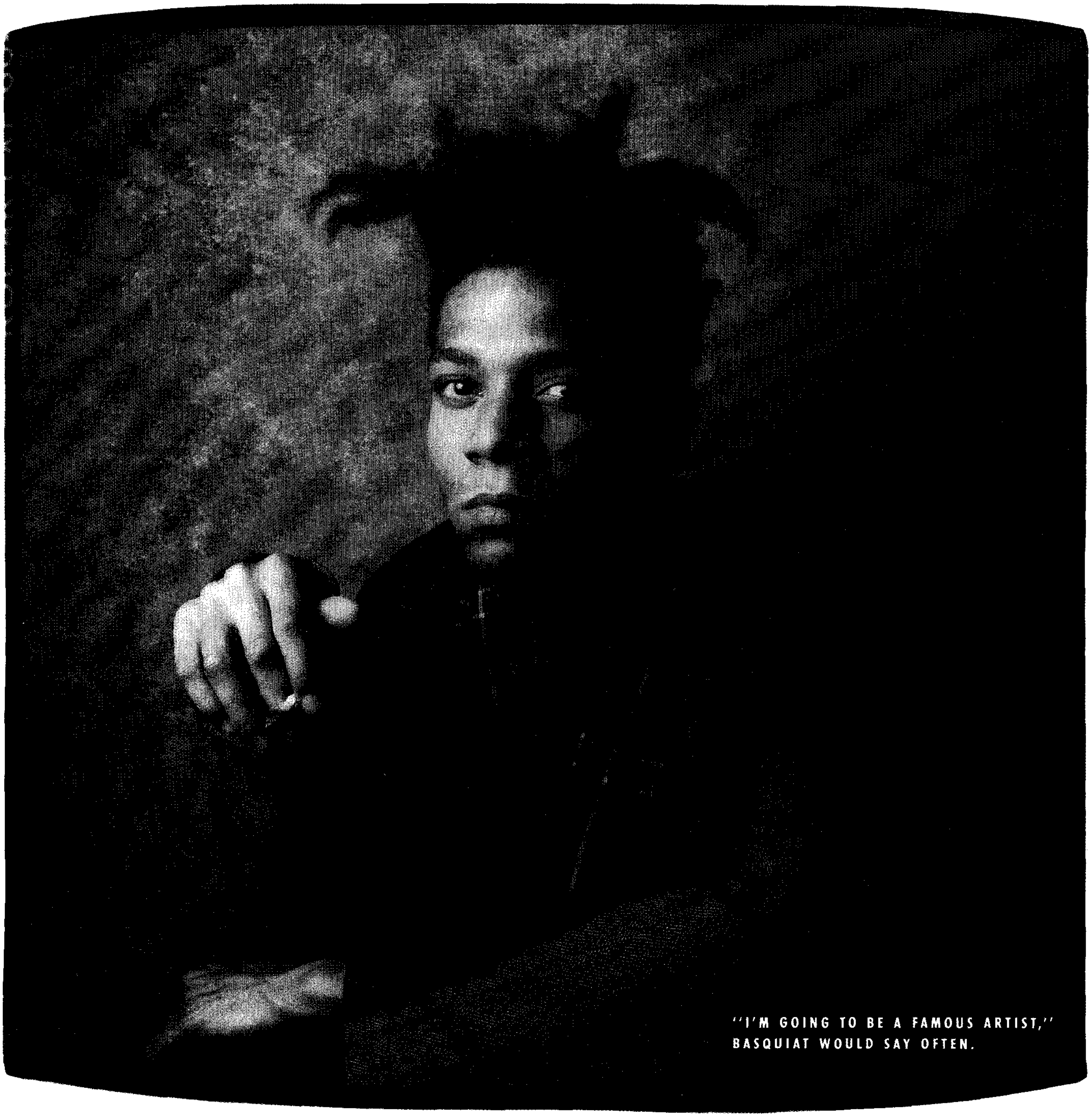
But the drugs were a constant problem. "He'd always succumb to these drug binges," says Powell. "We'd be going out to breakfast and he'd say he had to run back to the studio to get something and then I'd hear from him three days later." Ultimately, Powell felt Basquiat's family should know. She met Gerard Basquiat for lunch at One Fifth Avenue and told him his son was a heroin addict. "He called me up about two weeks later and said he couldn't sleep because he didn't know how to tell Jean Michel he knew. He asked me if I could tell him. When I told Jean Michel, he almost killed me. He took this glass vase and threw it at my head, and it just missed me."

Although Basquiat kept his heroin habit secret from those he knew would be critical, he also bragged about his tolerance to some of his friends. "He took a great deal of pride in the amount of drugs he could consume," says one. "He knew drugs better than anyone I knew. He seemed to know what he could or couldn't do."

By now, Basquiat was free-basing regularly. He was also mixing heroin and cocaine into the lethal combination called speedballs. "He had a real romantic myth of heroin and of being a junkie. He saw himself as painting's Charlie Parker," says Lee Jaffe, a musician who played with Bob Marley and met Basquiat in Los Angeles in 1983. One of his favorite books was *Junky,* by William Burroughs. "He once told me that the only artists who really mattered died young," says Kelly Inman.

In 1984, when he was 24, Basquiat's career reached its peak. He was showing at Mary Boone with the big boys like Schnabel, Salle, and Fischl. At one point, he challenged Schnabel to a sparring match. His paintings were selling from $8,000 to $15,000. He also had had several successful shows at Larry Gagosian's gallery in Los Angeles and through Bruno Bischofberger. "With five New York solo shows to his credit and exposure in territories as remote from one another as Europe and Japan, California and the Bronx, Basquiat's success is as close to overnight as can be in the visual arts," wrote Vivien Raynor in the New York *Times* in May 1984. "The young artist uses color well . . . but more remarkable is the educated quality of Basquiat's line and the stateliness of his compositions, both of which bespeak a formal training that, in fact, he never had. . . . Right now, Basquiat is a very promising painter, who has a chance of becoming a very good one, as long as he can withstand the forces that would make of him an art-world mascot."

Unfortunately, he was having an increasingly difficult time resisting those forces. There was the constant pressure to pro-



"I'M GOING TO BE A FAMOUS ARTIST," BASQUIAT WOULD SAY OFTEN.

duce. There was also a pervasive, if subtle, sense of racism. "He had to live up to being a young prodigy, which is a kind of false sainthood," says Haring. "At the same time, he had to live up to his own rebelliousness and, naturally, the temptations of tons of money. The problem of dealing with success shouldn't be underestimated."

"Being black, he was always an outsider," says Brathwaite. "Even after he was flying on the Concorde, he wouldn't be able to get a cab."

Others say he was less a victim of the art world and society than of himself. "He was too concerned with what the public, collectors, and critics thought," observes Boone. "He was too concerned about prices and money. He was too conscious of his place in the world and who he had dinner with and everything that implies. He was too externalized; he didn't have a strong enough internal life. Probably Jean Michel was an unruly child. But when you look at his personality, at the extreme mood swings, he was always paranoid, and it wasn't just because of drugs. He was obsessed with his father." Some people put it more simply: He was trying to buy love.

After his big opening at Boone, Basquiat threw a legendary party catered by Mr. Chow, with bowls full of Beluga and bottles of Cristal. "Everyone from David Byrne to Julian Schnabel was there," says Haring. Even Steve Rubell was impressed. "I never saw anything like it. But I thought, Who are all these people? There seemed to be a lot of freeloaders," he says.

AT THE END OF 1984, BASQUIAT MET JENNIFER Goode at Area. She was the sister of Eric Goode, one of the club's owners, and worked as the "theme girl," orchestrating the exhibits the club had become famous for. Today, she and her brother own M.K.

Basquiat's relationship with Goode was, say friends, the most serious romantic relationship of his life. Typically,

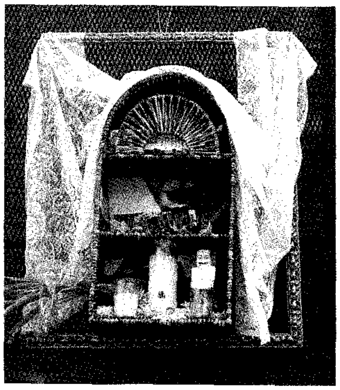
Photograph by William Coupon.

he wooed her with expensive gifts. "I'd be working at Area and these huge packages from Comme des Garçons would come," says Goode. "He bought me a Chanel suit. We traveled a lot. I had a great time with him. We'd listen to records. He had a huge collection of films. We both laughed at the same things and had a similar aesthetic, and we had a lot of fun."

Soon after they had become involved, she started using drugs, too. "I got into heroin through Jean Michel," says Goode, who has completed a drug-rehabilitation program. "He didn't push it on me, but it was just there and I was so naïve. It was really strong heroin we were using. We were both snorting it. He didn't start shooting it until I left. I just couldn't watch him do it, especially coke and heroin. It's just awful." Goode managed to persuade Basquiat to enter a clinic in Manhattan; he quit after three weeks.

But Basquiat could still rise to an occasion. In May 1985, he painted the mural for the Michael Todd room for the opening of the Palladium in just two days.

"I saw a big change in him," Goode recalls quietly. "He became paranoid. He became intense and unhappy. His paintings were getting muddier—they weren't as clear. By the end, his face was completely covered with sores, and he scratched it all the time. His front tooth fell out. At first, he was doing about $300 a day. Then it escalated, but his sources dried up, so he had to start going to the street. I would go over to his house. I kept thinking he was going to die. He would say, 'Don't worry, Jennifer, I'm not going to die.' "



A SHRINE THAT WAS SET UP OUTSIDE HIS LOFT INCLUDED LACE, FLOWERS, VOTIVE CANDLES, AND PICTURES OF THE YOUNG PAINTER.

IN LATE 1986, GOODE BROKE UP WITH BASQUIAT. Several months later, Warhol died. Basquiat was severely shaken. "It put him into a total crisis," says Brathwaite. "He cried a lot and wore a black armband. I ran into him at a club a few days after Andy's death, and it was really sad. Typical Jean Michel: He's at Madam Rosa's being a total asshole. He's standing in the middle of the dance floor, facing a wall, crying in agony and leaning his head on the wall. He couldn't even talk. I put my arm around him and bought him a drink."

He became more and more reclusive. It got to the point where he hardly left the loft on Great Jones Street. Every once in a while, he would try to clean up. "He started producing a lot less," says a friend. "And people started spreading a lot of malicious gossip. Some people felt that he had gotten too much attention and risen too high. Others told him to his face that he painted better when he was on heroin."

Basquiat had left Mary Boone in 1986 and was being represented primarily by Bruno Bischofberger. Although he was producing less, he was consuming more. "He was going through a lot of money. You could empty his whole studio of paintings by dangling a $300,000 check in front of him," says one observer.

Basquiat's relationship with Bischofberger had fizzled, and for about a year, he had no dealer. Enter Vrej Baghoomian, Tony Shafrazi's cousin. Baghoomian had known Basquiat for several years through Shafrazi, who had exhibited his work in various group shows. After befriending Basquiat, Baghoomian became his art dealer and, for the better part of this year, his baby-sitter.

Basquiat had three shows in 1988—two in Europe and a final show at the Baghoomian gallery in the Cable Building on Broadway this past spring. Reviews were strongly mixed. Some thought it was his best work to date; others dismissed it as weak repetitions of his earlier work.

"I saw him after the opening and he seemed really happy," says a friend, who attended the dinner for Basquiat at Mr. Chow. But others were worried. "I was shocked when I saw him," says another friend. "His face was covered with sores. People thought he had AIDS."

"The last time I saw him was the only time he ever discussed his drug problem with me," says Haring, who ran into Basquiat last summer on Broadway and took pictures of him stretched out on a subway grate.

Basquiat's final effort to end his drug habit began in June, when he went to Hawaii. He talked about staying there, cooking at a restaurant, fishing for a living. "I told him not to come back," says Kelly Inman. "I said I'd send him art supplies. But then he got bored and came back to New York."

Jean Michel Basquiat left no will. The lawyer for his estate is Michael Stout, who also represents Salvador Dali and Robert Mapplethorpe. Gerard Basquiat is meeting with Stout, Baghoomian, and Bischofberger to determine who owns what property. Basquiat flatly denies that his son had an illegitimate child by a woman in North Carolina.

"She sent him a picture of her child," says Carlos Almada, an architect who says he spent a lot of time with Basquiat over the past several years. "Jean Michel was planning to visit and see if it was his son." Basquiat also told Rubell and Shriver that he thought he might have a child.

Basquiat was buried in August at Greenwood Cemetery in Brooklyn, after a small family funeral. Friends are planning a major memorial service next month. "To quote Public Enemy," says one, " 'Superstar status was his domain.' " Says Brathwaite, "I think Jean Michel lived like a flame. He burned really bright. Then the fire went out. But the embers are still hot."

INSIDE 57 GREAT JONES STREET, THE APPRAISERS FROM Christie's are hard at work. There are finished and unfinished paintings to take inventory of; other artists' works (including several Warhols); a vintage collection of mission furniture; a vast library of videotapes; hundreds of music cassettes; about half a dozen synthesizers; and a closet full of Armani and Comme des Garçons suits.

Outside, it's business as usual: The crackheads and beggars whom Basquiat befriended and gave money to are asleep on the sidewalk, oblivious to a small shrine some fan has created on the building next door.

Shrouded in lace, the shrine holds flowers, votive candles, a picture of Basquiat, some carefully copied prayers, and a Xerox of a David Levine caricature of the artist, complete with caption: "In an age of limitless options and limiting fears, he still makes poems and paintings to evoke his world."

It's a striking image. The shrine, juxtaposed against the graffiti-covered building (INSIDIOUS MENACE, LANDLORD/TENANT) and the wild-haired stick figures passed out on the pavement, looks just like a painting by Jean Michel Basquiat. ■

Photograph by Phoebe Hoban.

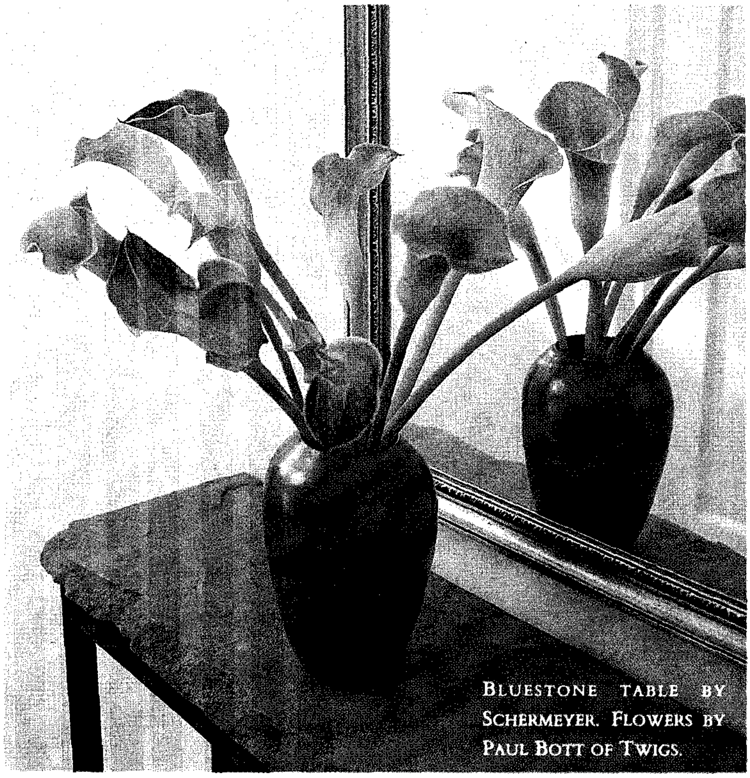
WHAT PRICE GLORY?

BY MARILYN BETHANY

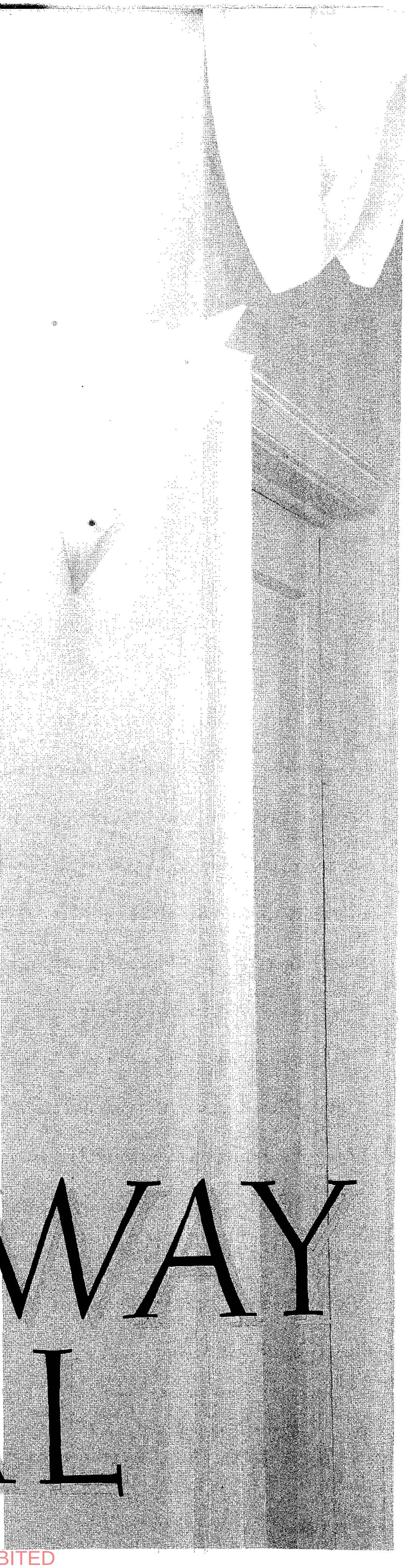
Dream on. Imagine picture-perfect rooms, painlessly achieved with the aid of a designer-savior. And as long as it's just dreaming, go ahead: Mix those oily desires with that watery bank account. Fantasize about turning that box into a replica of the Pitti Palace. Polish that image of the ultimate designer eager to reveal the real you. But once you're serious, you'd better wake up, or you'll find yourself disappointed, broke, or both. When working with a designer, the burden of a happy ending rests with you, not the hired hand. The task begins with the choice of a professional, which is complicated by the fact that everyone from paperhangers to architects uses the rubric "interior designer."

On the following pages are five interiors done by designers with very different gifts. The jobs represent various levels of the game: Budgets ranged from under $50,000 to over half a million, schedules from weeks to years. Their common denominator: Each client found his Muse.

PHOTOGRAPHED BY
KARI HAAVISTO



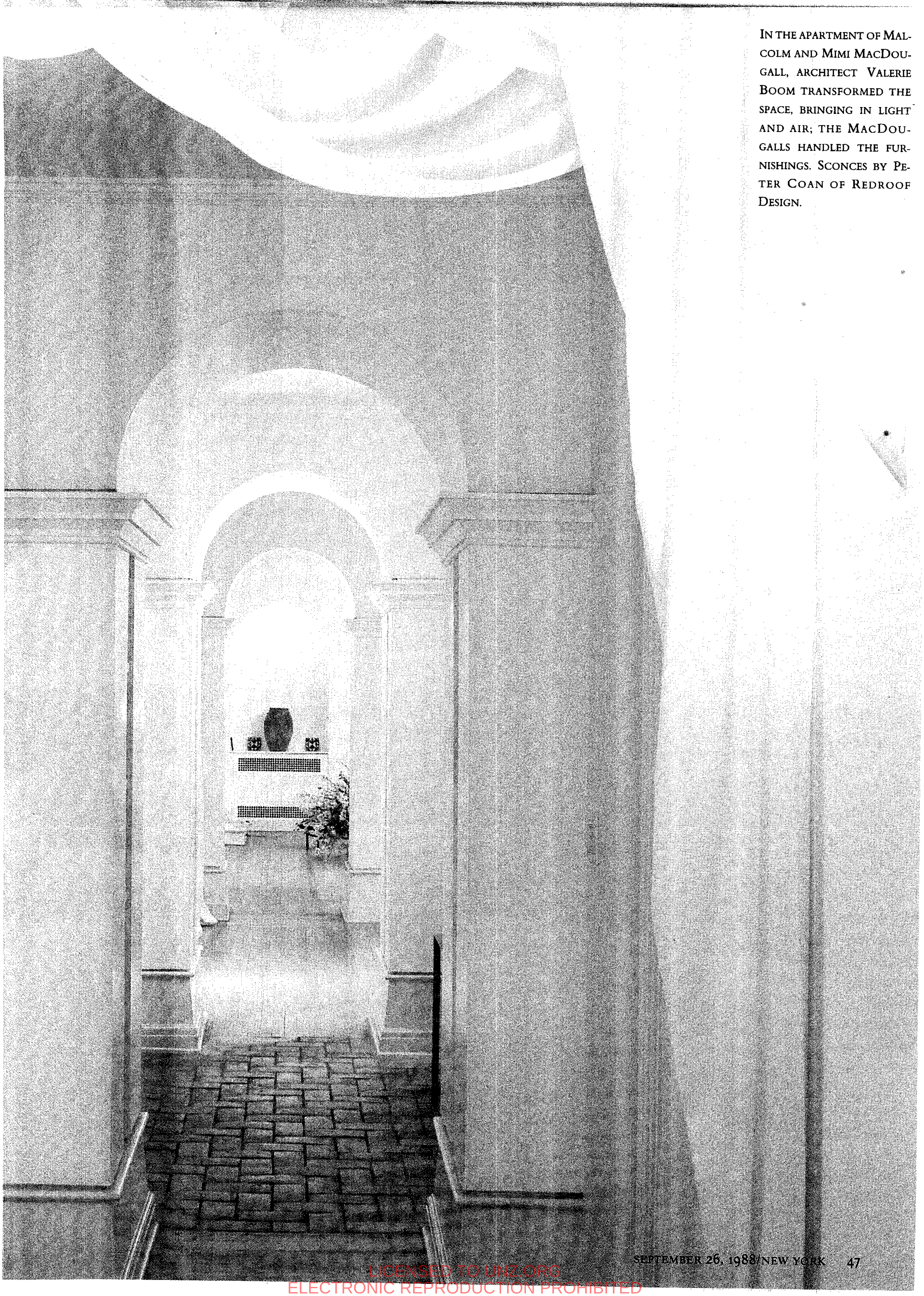
BLUESTONE TABLE BY SCHERMEYER. FLOWERS BY PAUL BOTT OF TWIGS.



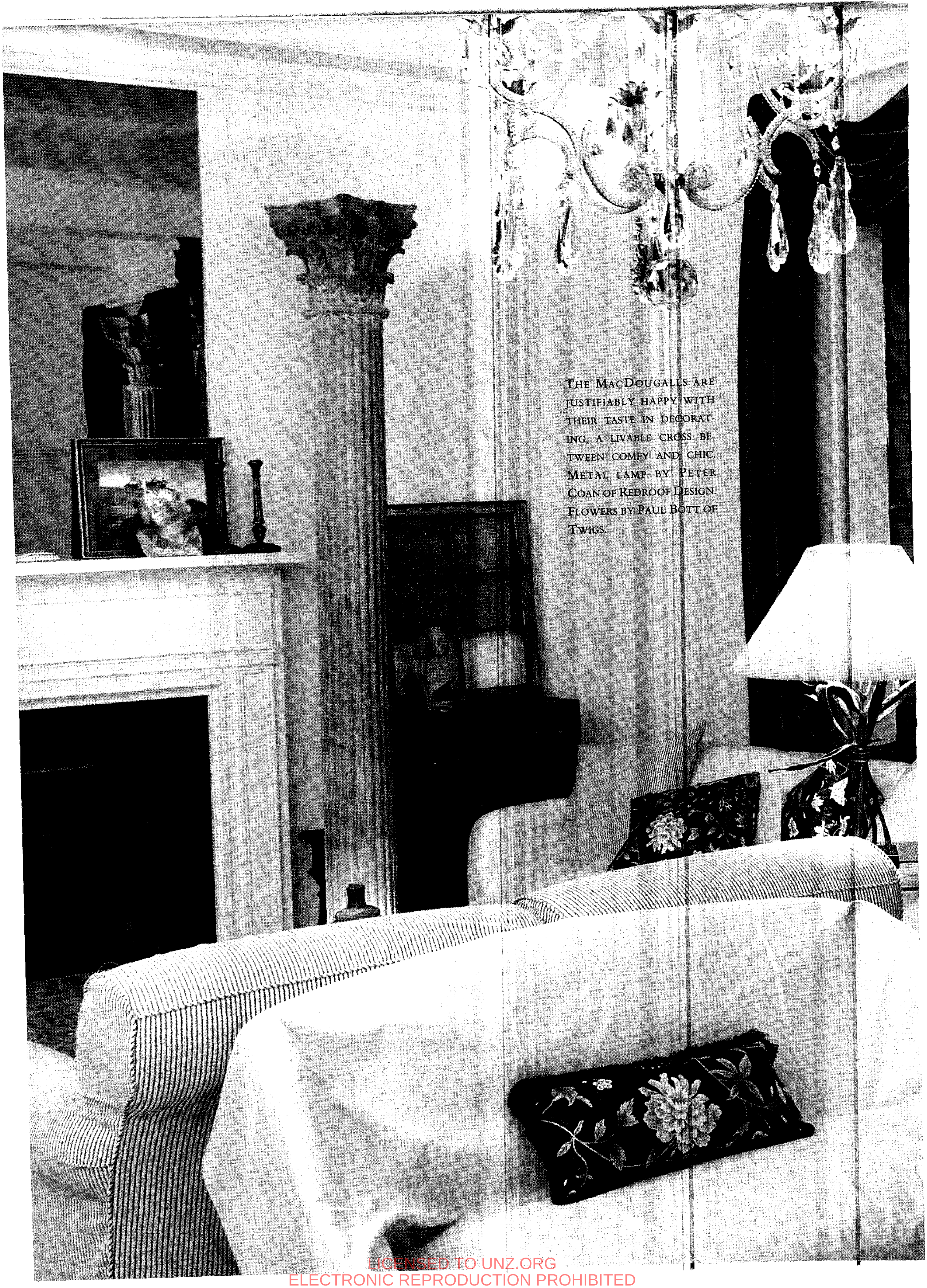
"Mimi was an unusual client," says the architect Valerie Boom. "She opened our discussion with talk of space instead of things." Formerly the penthouse of the late Broadway columnist Earl Wilson, the apartment of advertising executive Malcolm MacDougall and his wife, Mimi, was a case of outmoded glamour gone to seed.

The MacDougalls wisely turned to Boom (whom they'd worked with in the past) for what architects do best—transforming dingy, clumsy spaces into bright, graceful ones. They asked her to focus her efforts (and their under-$100,000 budget) on the public rooms—the entry corridor, the kitchen, and the dining and living rooms. Now Mimi is decorating the place herself—a task she's well up to. And it's a good thing, since architects' taste in furnishings can run to the corporate. After all, they don't give courses in coziness at the Harvard architecture school.

BROADWAY REVIVAL

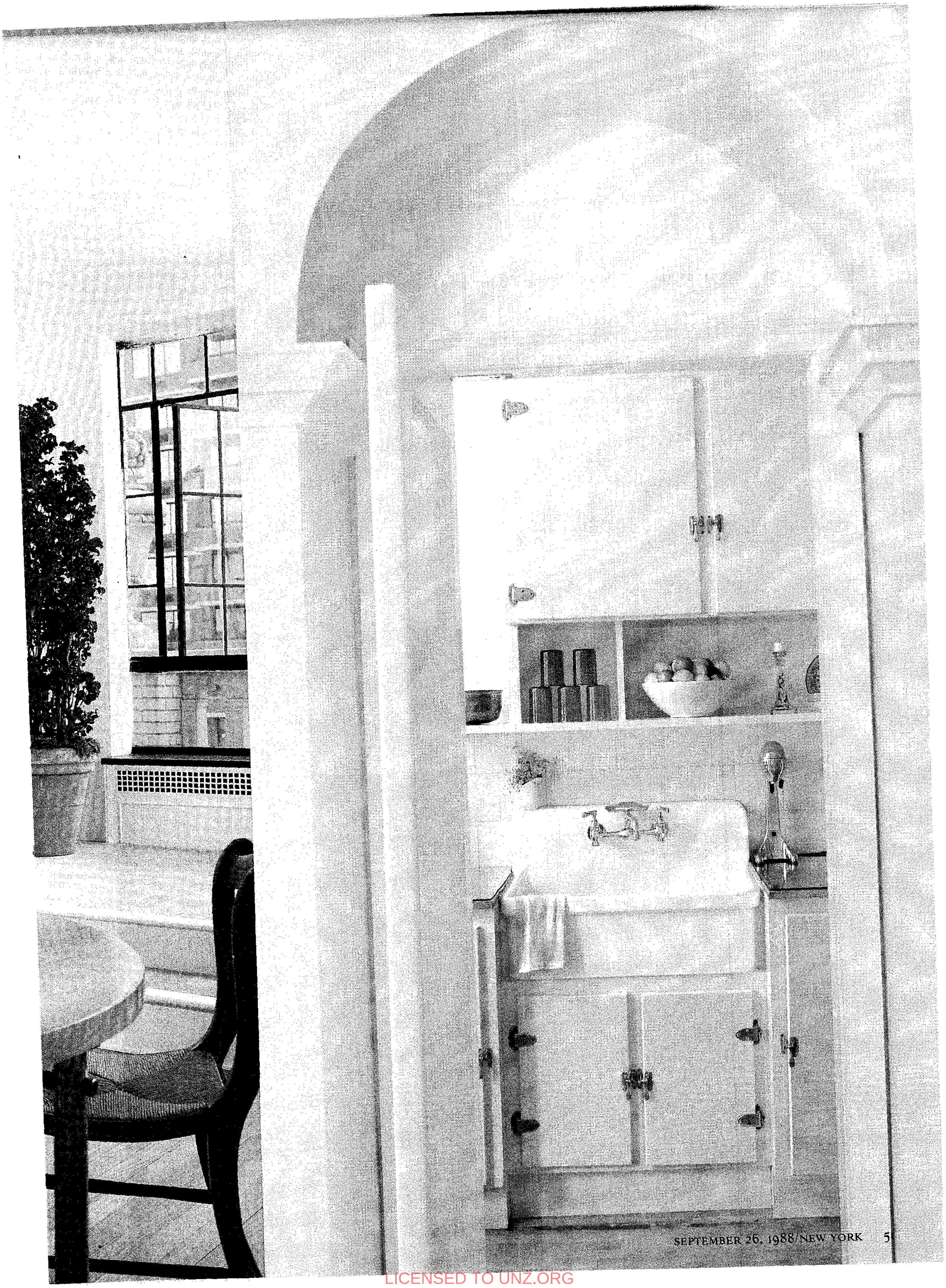


In the apartment of Malcolm and Mimi MacDougall, architect Valerie Boom transformed the space, bringing in light and air; the MacDougalls handled the furnishings. Sconces by Peter Coan of Redroof Design.



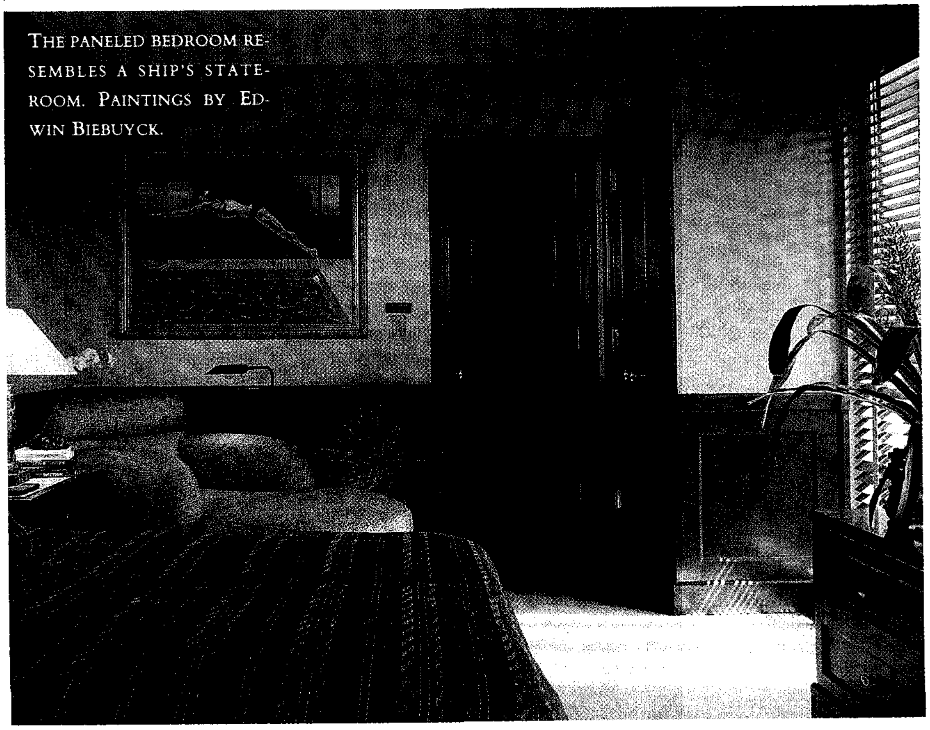
THE MACDOUGALLS ARE JUSTIFIABLY HAPPY WITH THEIR TASTE IN DECORATING, A LIVABLE CROSS BETWEEN COMFY AND CHIC. METAL LAMP BY PETER COAN OF REDROOF DESIGN. FLOWERS BY PAUL BOTT OF TWIGS.

HIGH-RISE CLASSICISM IS SELDOM THIS PERSUASIVE. INSTEAD OF THE USUAL PUNY, SCALED-DOWN GRANDEUR, BOOM'S THICK ARCHES LEND SOLIDITY. THE DEEP LAUNDRY SINK (RIGHT) IS NEW, BUT HALF OF THE KITCHEN CABINETS AND ALL OF THE HARDWARE WERE RESCUED FROM THE APARTMENT'S DEMOLITION HEAP. SAYS BOOM, "I'VE DONE KITCHENS WHERE THE CUSTOM CABINETS COST MORE THAN WE SPENT ON THIS ENTIRE APARTMENT."

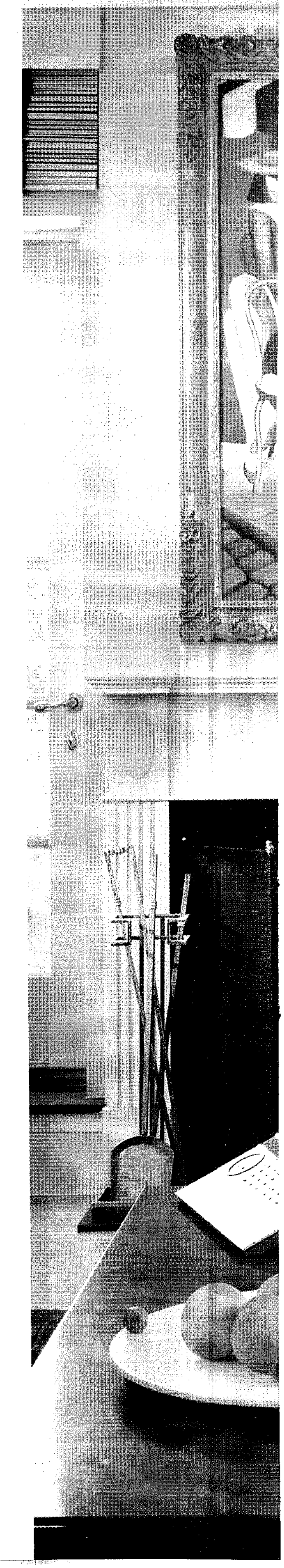


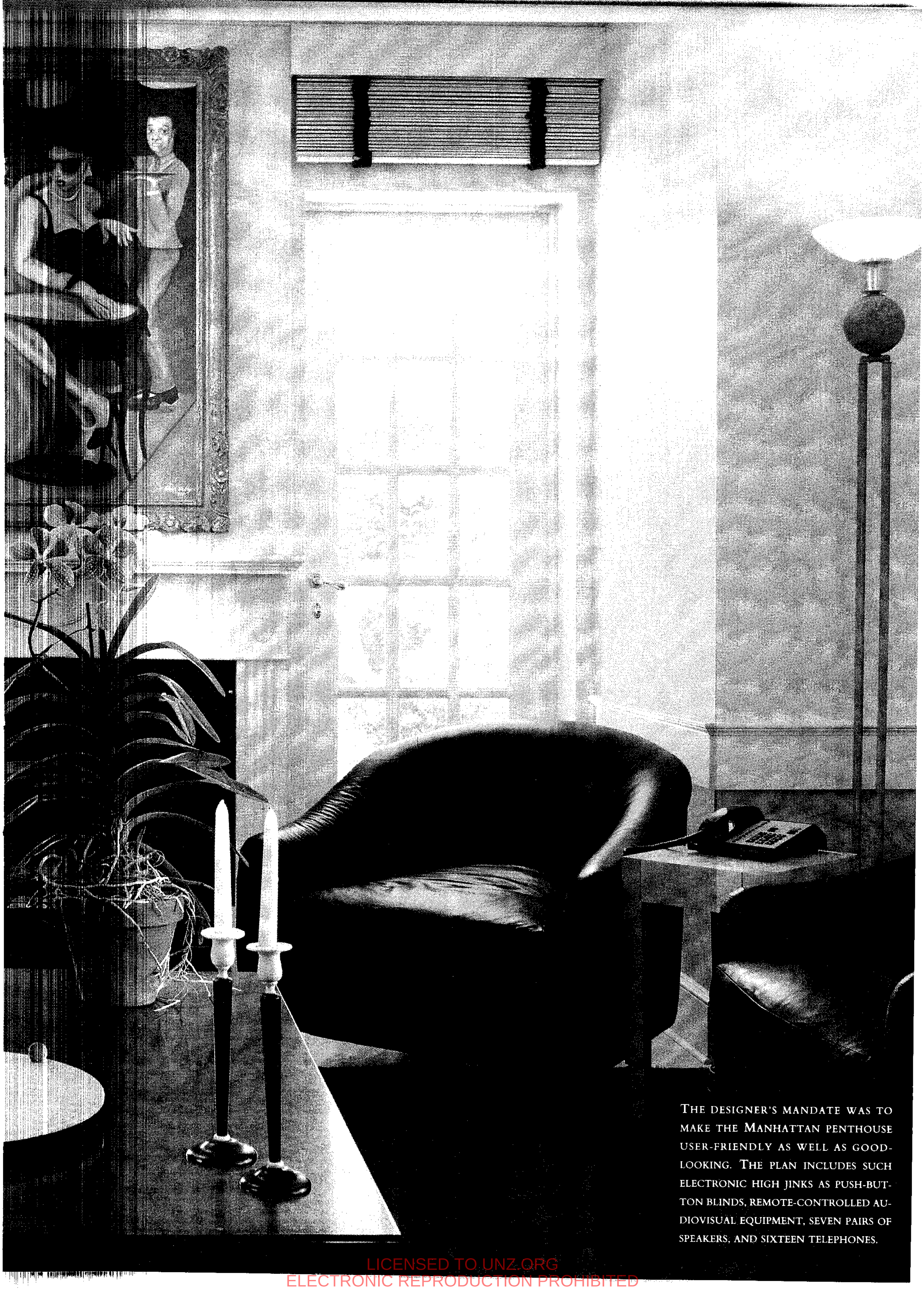
"The client wanted what he wanted," says interior designer Bruce Bierman, "and he really didn't care how long it took or how much it cost." Fortunately, the retired investment banker who lives in this 1,500-square-foot penthouse duplex was more hung up on gadgetry and convenience than on fine antiques and art, so he was able to have his Xanadu for $600,000. "It all costs so much anyway," he reasons. "You might as well go the distance. I didn't want to compromise and later regret not having gotten what I wanted."

THE WORKS

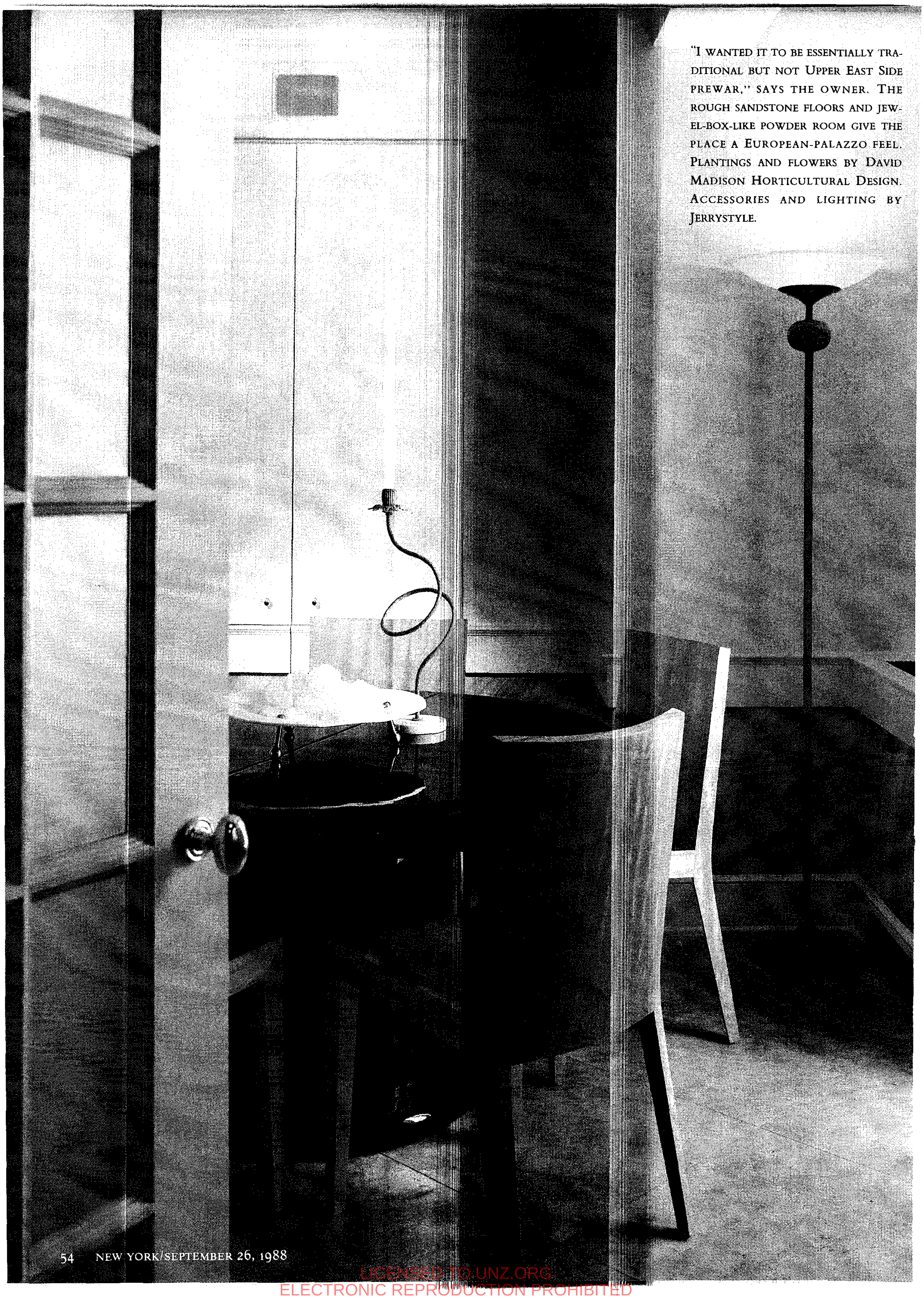


THE PANELED BEDROOM RESEMBLES A SHIP'S STATEROOM. PAINTINGS BY EDWIN BIEBUYCK.

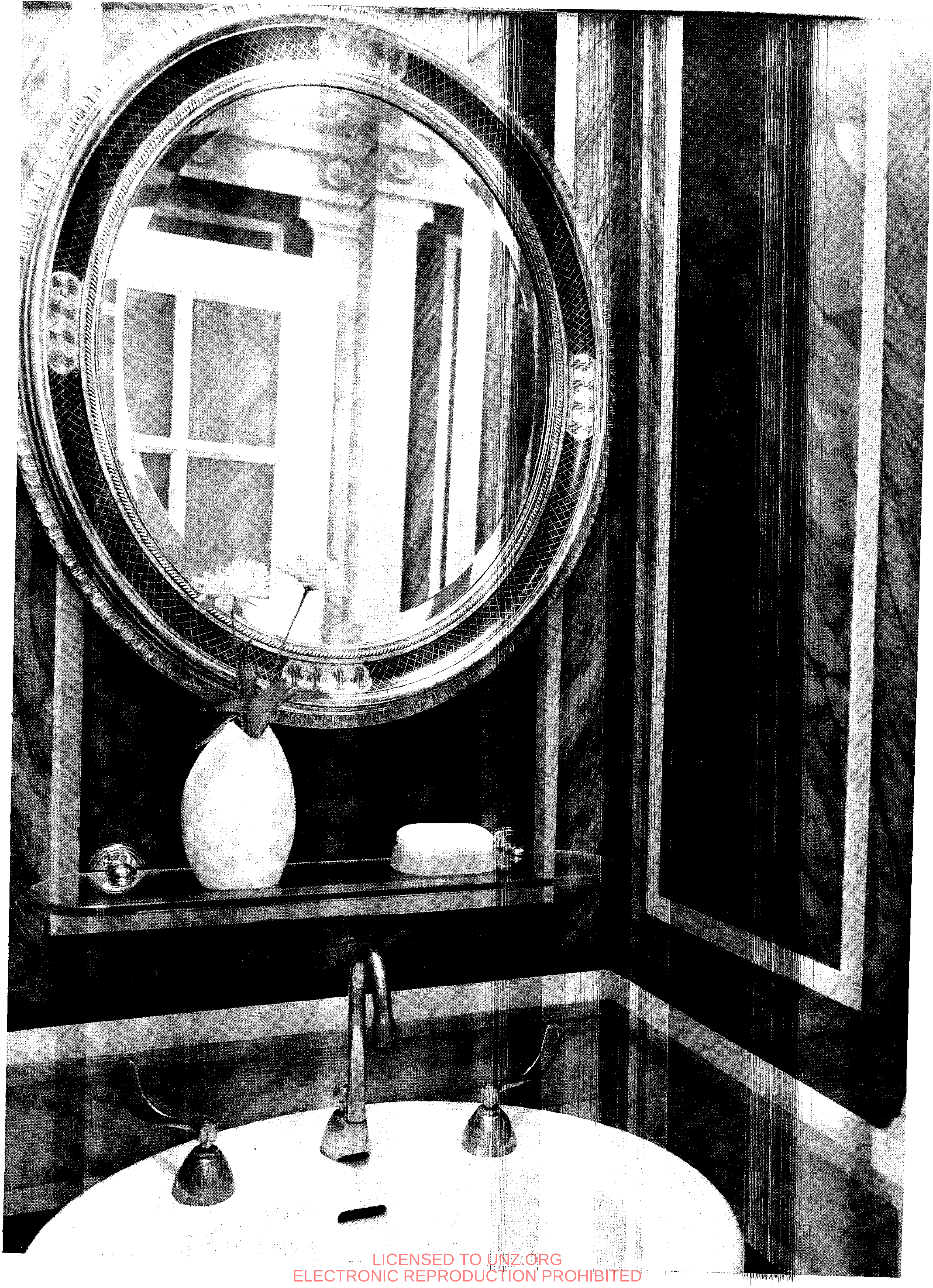


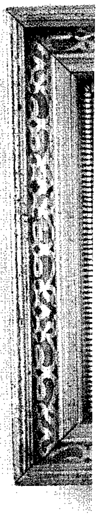


THE DESIGNER'S MANDATE WAS TO MAKE THE MANHATTAN PENTHOUSE USER-FRIENDLY AS WELL AS GOOD-LOOKING. THE PLAN INCLUDES SUCH ELECTRONIC HIGH JINKS AS PUSH-BUTTON BLINDS, REMOTE-CONTROLLED AUDIOVISUAL EQUIPMENT, SEVEN PAIRS OF SPEAKERS, AND SIXTEEN TELEPHONES.



"I WANTED IT TO BE ESSENTIALLY TRADITIONAL BUT NOT UPPER EAST SIDE PREWAR," SAYS THE OWNER. THE ROUGH SANDSTONE FLOORS AND JEWEL-BOX-LIKE POWDER ROOM GIVE THE PLACE A EUROPEAN-PALAZZO FEEL. PLANTINGS AND FLOWERS BY DAVID MADISON HORTICULTURAL DESIGN. ACCESSORIES AND LIGHTING BY JERRYSTYLE.

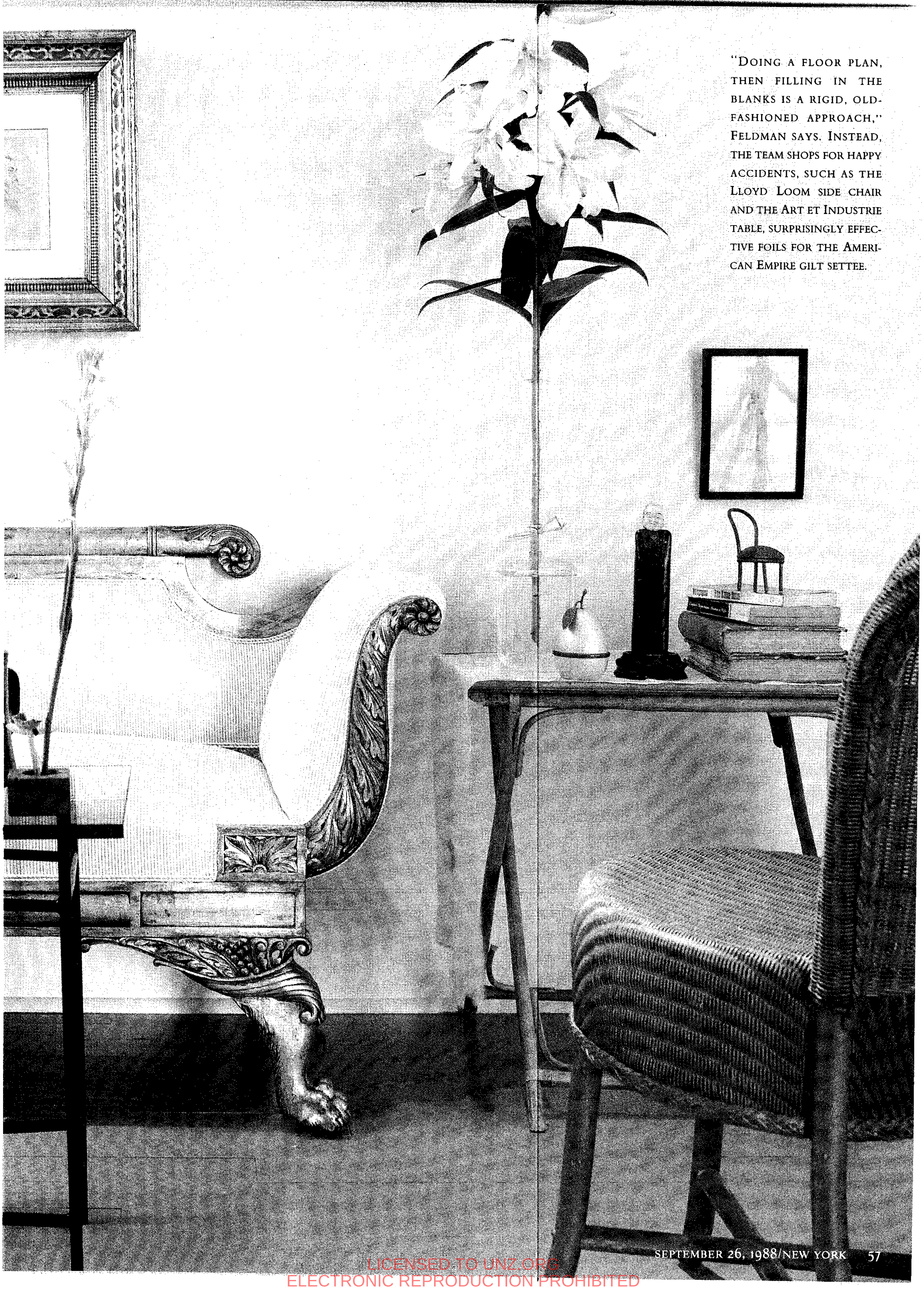




SUPERIOR DECORATION

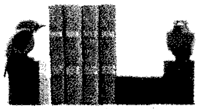
Frank Lloyd Wright once called them inferior desecraters, and ever since, decorators have suffered the intelligentsia's scorn. But in this regard, Wright was wrong. Inspired decorating is no less gratifying than inspired architecture. And they're equally rare.

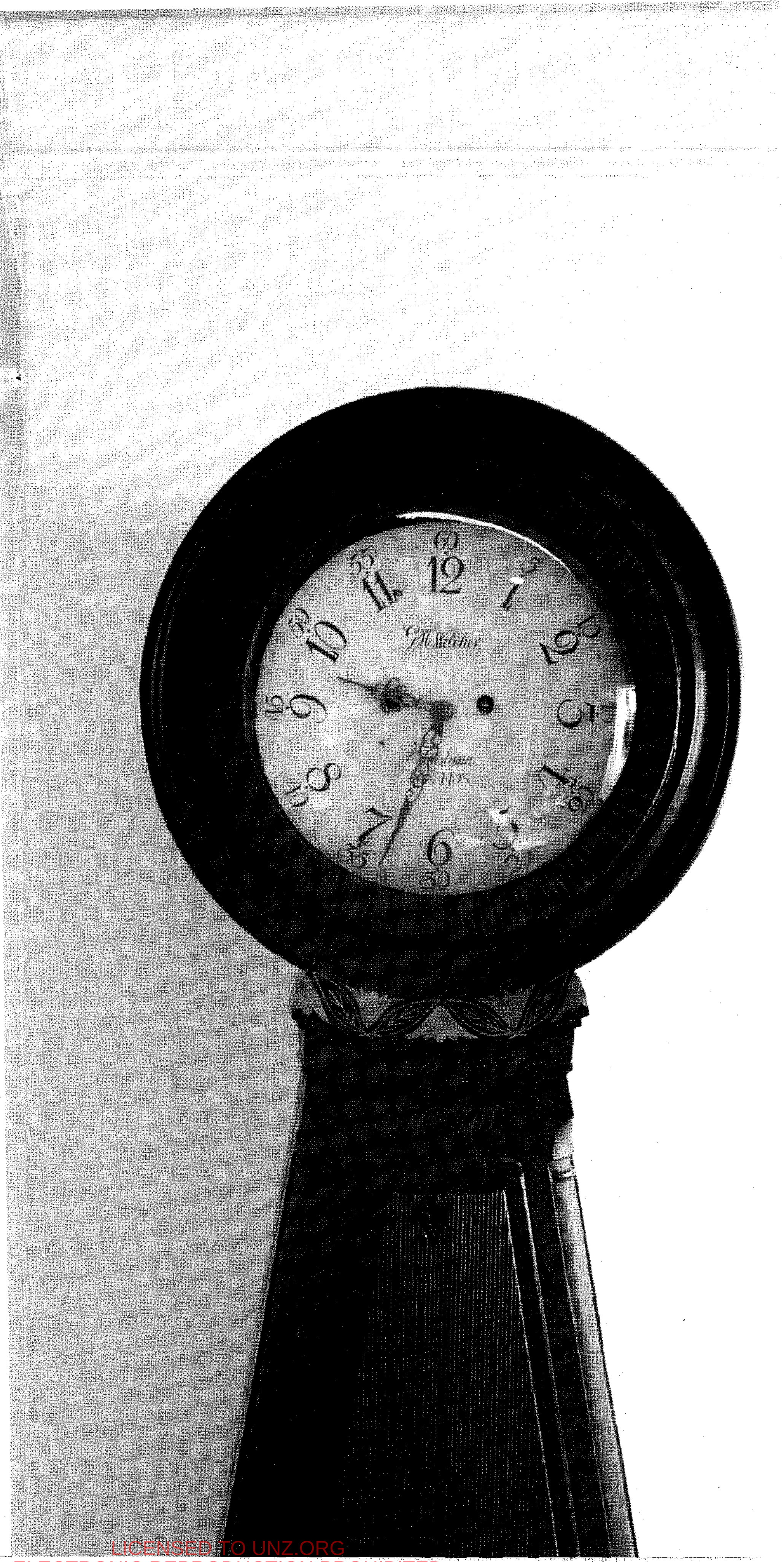
Decorating, as practiced by Simone Feldman and Victoria Hagan (of Feldman-Hagan Interiors), is really the art of collage. For this room in a showhouse in Southampton, the team invented an ideal client—Alice in Wonderland, all grown up and confident. "She is a sophisticated, good-humored woman who knows her own mind and is immune to trendiness," says Feldman. A portrait of their mythic Alice (see cover) dominates the room.



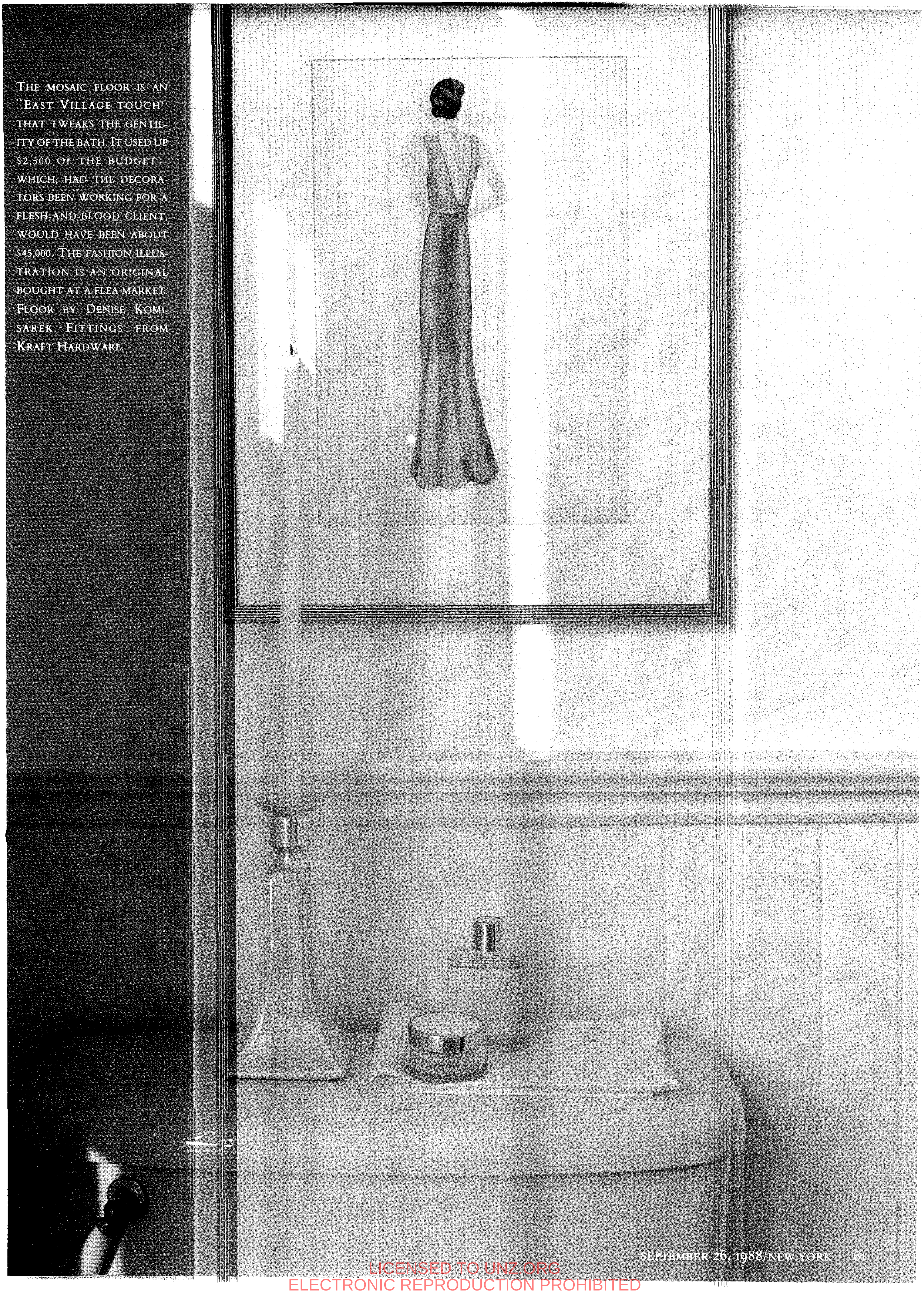
"Doing a floor plan, then filling in the blanks is a rigid, old-fashioned approach," Feldman says. Instead, the team shops for happy accidents, such as the Lloyd Loom side chair and the Art et Industrie table, surprisingly effective foils for the American Empire gilt settee.

Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.
Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.
In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream—
Lingering in the golden gleam—
Life, what is it but a dream?
-Lewis C



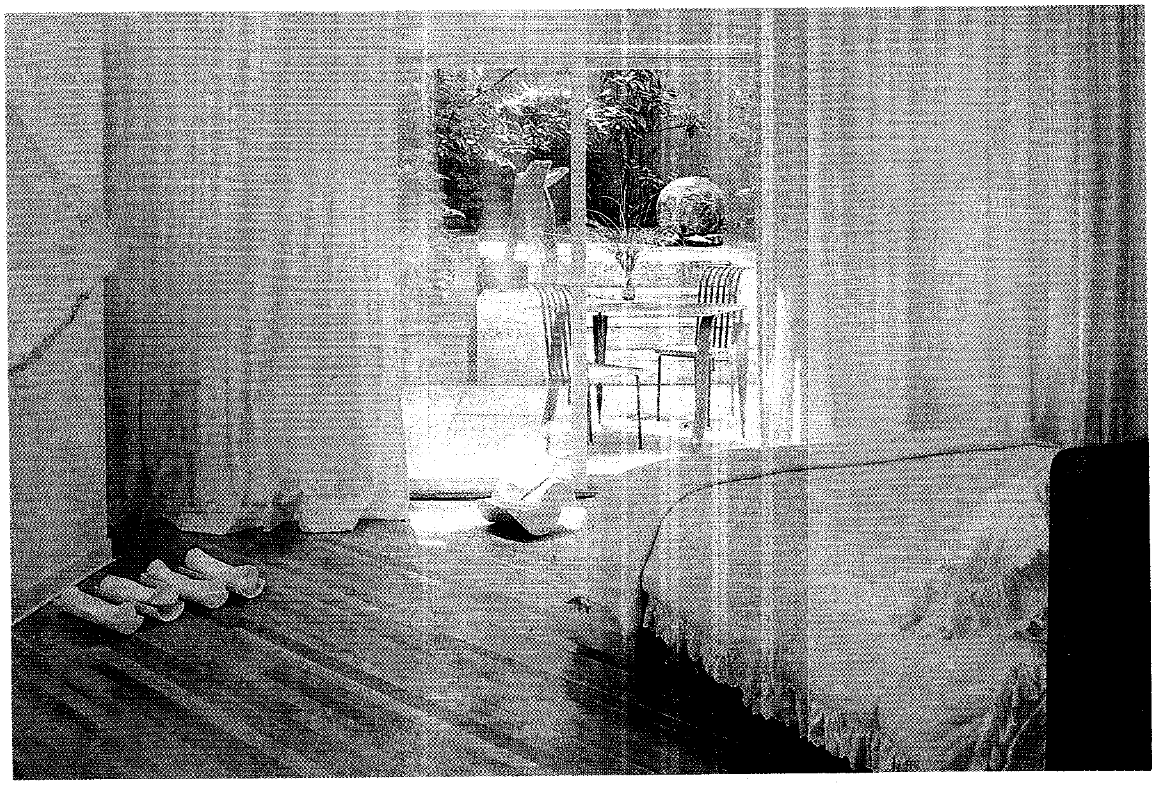


Objects resonate in juxtaposition—the rarefied against the humble, the exquisite against the odd. The legend beneath the crown molding is a quote from *Through the Looking Glass*. Telephone from Mix, Bridgehampton.

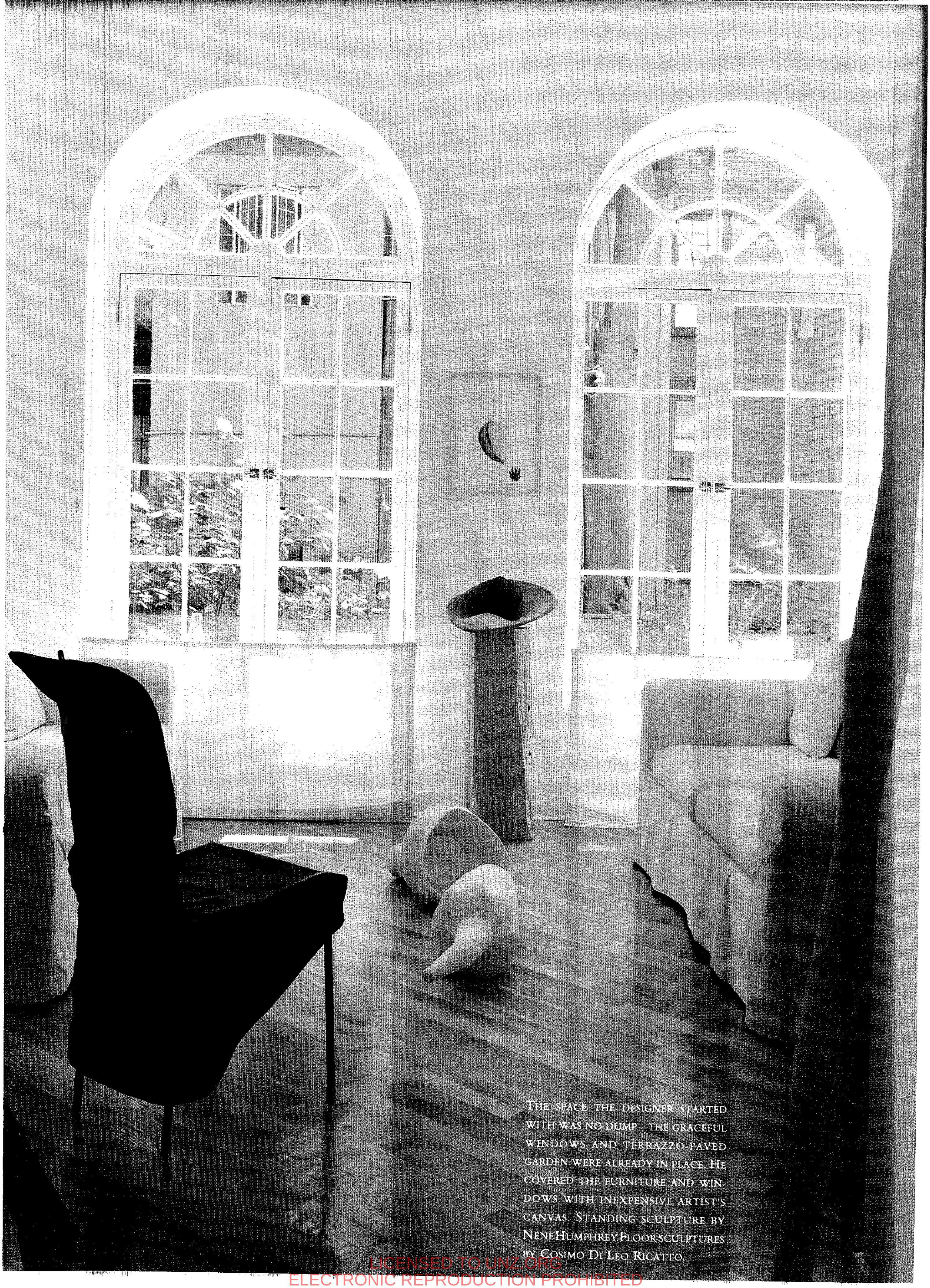


The mosaic floor is an "East Village touch" that tweaks the gentility of the bath. It used up $2,500 of the budget—which, had the decorators been working for a flesh-and-blood client, would have been about $45,000. The fashion illustration is an original bought at a flea market. Floor by Denise Komisarek. Fittings from Kraft Hardware.

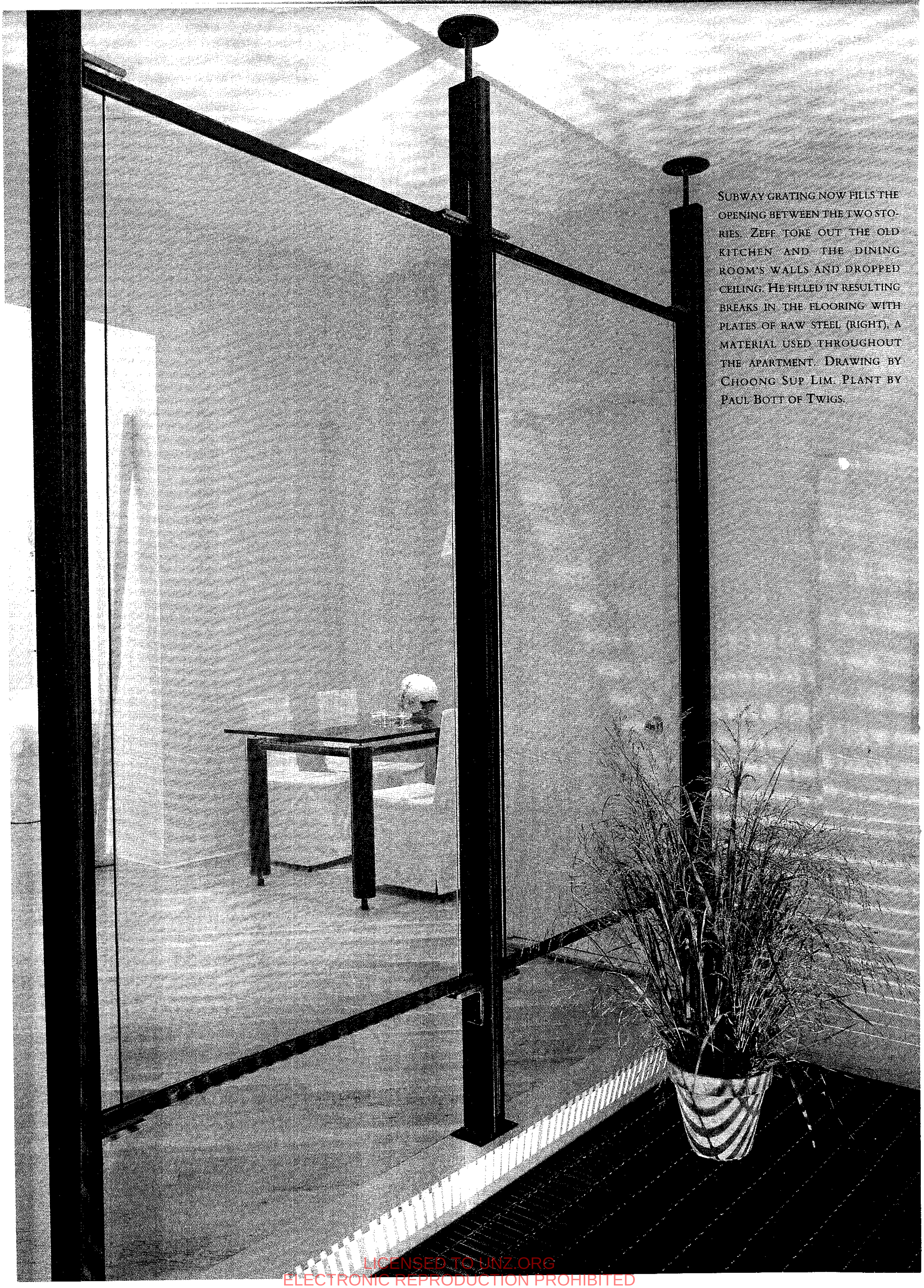
MEETING OF MINDS



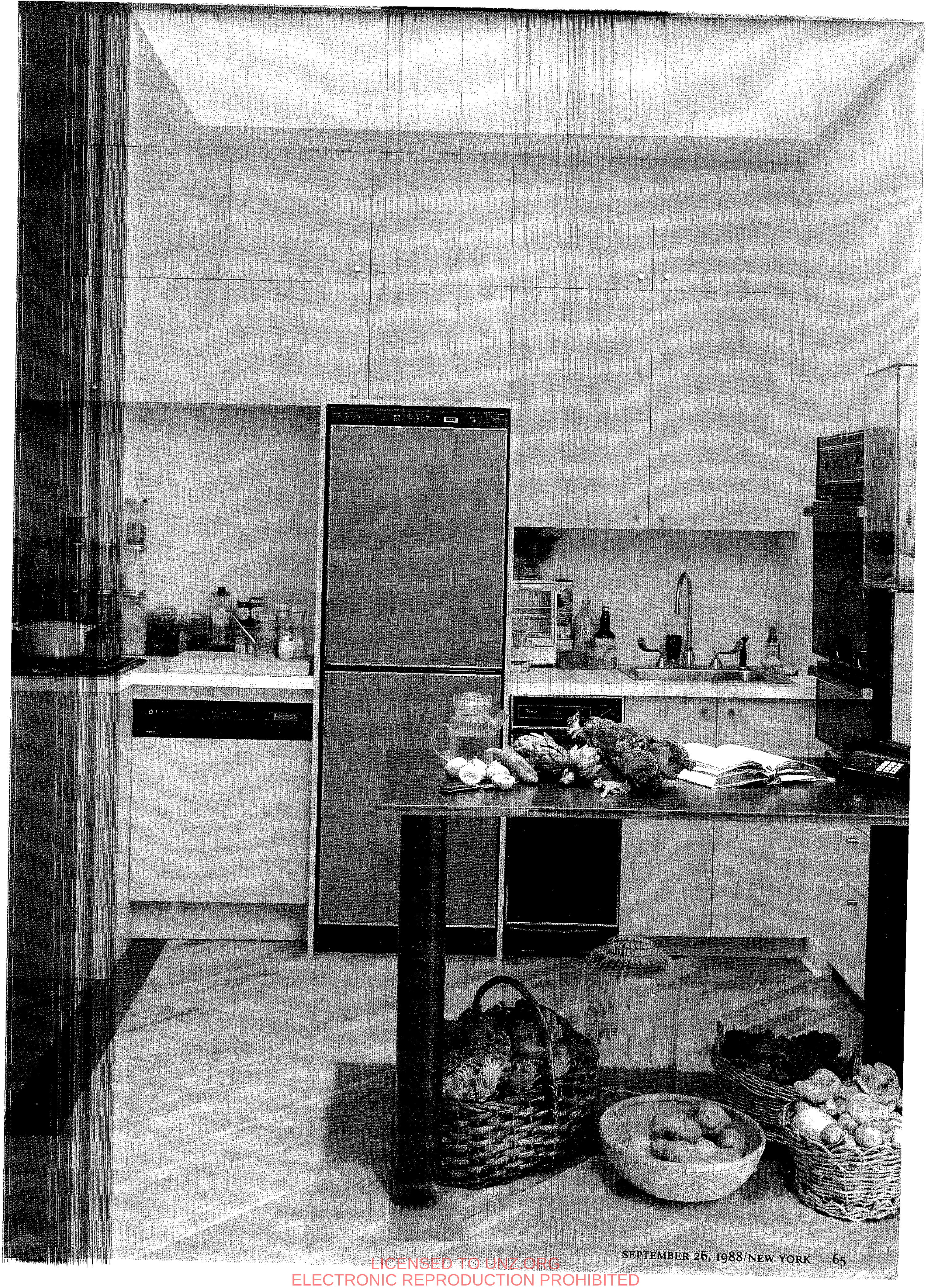
Interior designer Mark Zeff normally doesn't accept jobs with budgets of less than $75,000. His reason: "A $5,000 bathroom redo requires nearly as much trade management as a $500,000 top-to-bottom rehab." Nonetheless, this time, he did. And his client, Sandra Gering, got not just what she had paid for but what she deserved. "Sandra disarmed me; she was so direct and intelligent," says Zeff. "She said, 'I have exactly this much money to spend, and I want your style. Call me if you have any questions; otherwise, I'll stay out of your way.' " Ten weeks later, Gering moved into her Greenwich Village duplex, and promptly began operating a salon-style art gallery out of her new home.



THE SPACE THE DESIGNER STARTED WITH WAS NO DUMP—THE GRACEFUL WINDOWS AND TERRAZZO-PAVED GARDEN WERE ALREADY IN PLACE. HE COVERED THE FURNITURE AND WINDOWS WITH INEXPENSIVE ARTIST'S CANVAS. STANDING SCULPTURE BY NENE HUMPHREY. FLOOR SCULPTURES BY COSIMO DI LEO RICATTO.

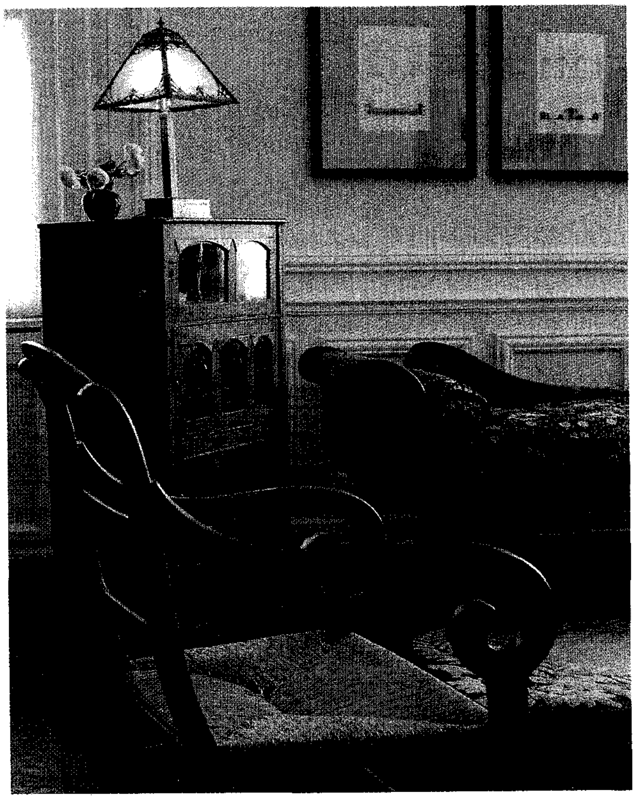


Subway grating now fills the opening between the two stories. Zeff tore out the old kitchen and the dining room's walls and dropped ceiling. He filled in resulting breaks in the flooring with plates of raw steel (right), a material used throughout the apartment. Drawing by Choong Sup Lim. Plant by Paul Bott of Twigs.



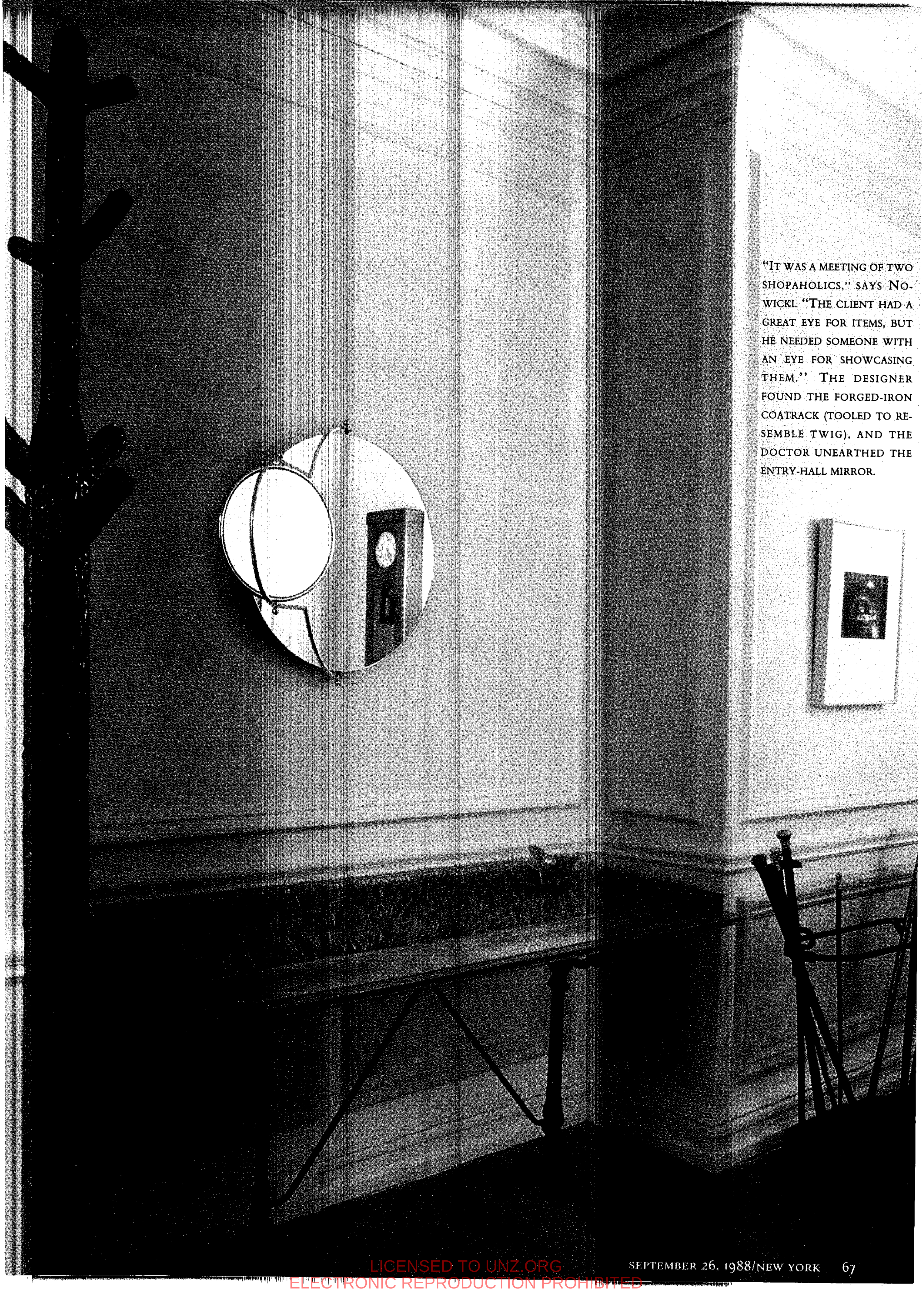
WHAT THE DOCTOR ORDERED

The last thing this Manhattan physician wanted was to turn over his money and his life to a designer in exchange for a heavy-handed "look." A relentless accumulator of small collections, he wanted someone to bring order to an apartment that had come to contain too much. Donald Nowicki, who has a background in store display, proved to be the ideal man for the job. "He wasn't interested in making expensive structural changes," says Nowicki. "But things were scattered around. I edited out some furnishings, added some others, relit the rooms, and organized the contents." And he did it for $38,000, spent over two years.

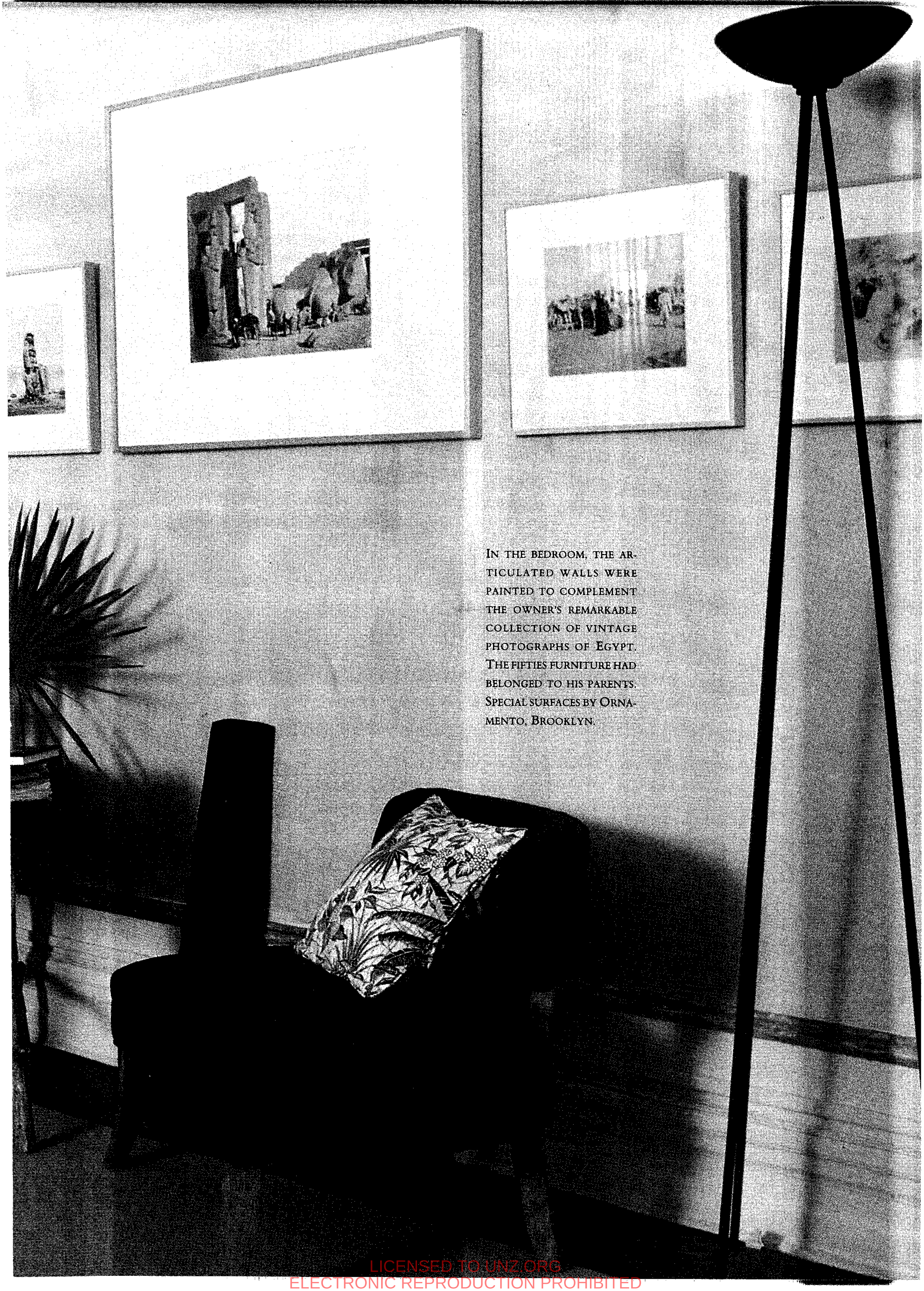


WHEN NOWICKI FOUND THE RECAMIER IN A JUNK STORE ON AMSTERDAM AVENUE, IT WAS POWDER BLUE. HE HAD IT REPAINTED TO RESEMBLE BURLED WOOD.

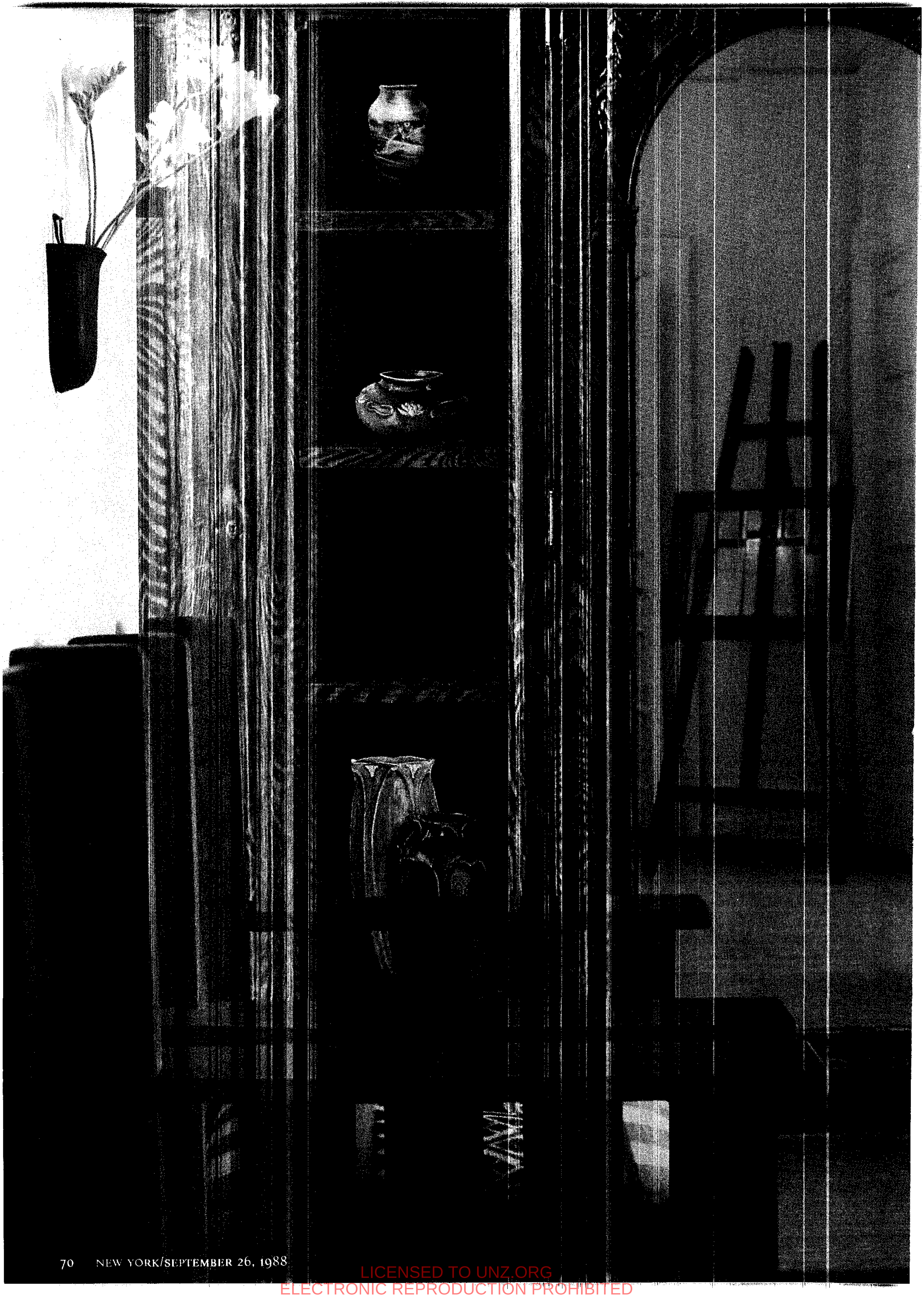
PHOTOGRAPHED BY MICHAEL MUNDY

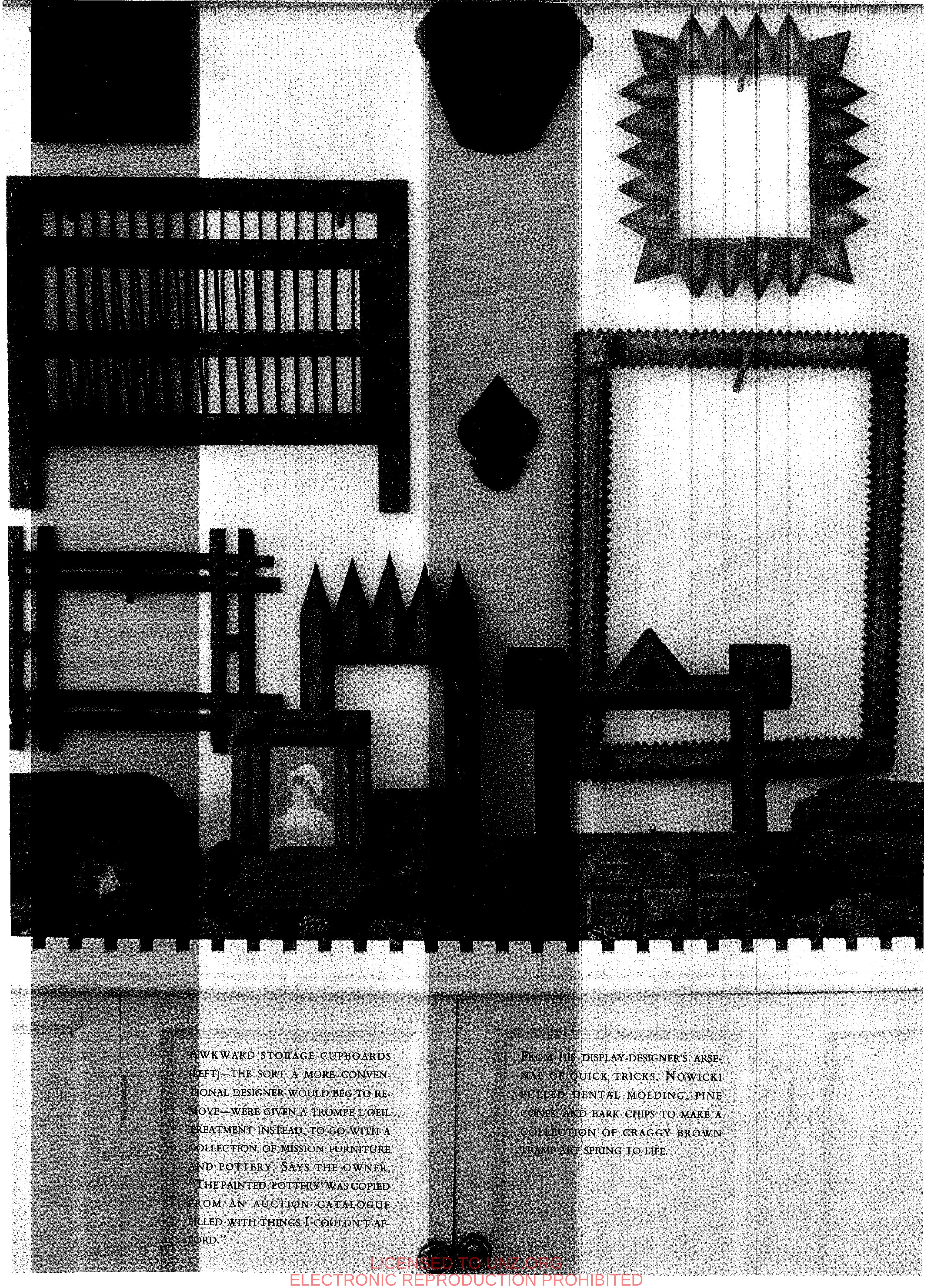


"IT WAS A MEETING OF TWO SHOPAHOLICS," SAYS NOWICKI. "THE CLIENT HAD A GREAT EYE FOR ITEMS, BUT HE NEEDED SOMEONE WITH AN EYE FOR SHOWCASING THEM." THE DESIGNER FOUND THE FORGED-IRON COATRACK (TOOLED TO RESEMBLE TWIG), AND THE DOCTOR UNEARTHED THE ENTRY-HALL MIRROR.



In the bedroom, the articulated walls were painted to complement the owner's remarkable collection of vintage photographs of Egypt. The fifties furniture had belonged to his parents. Special surfaces by Ornamento, Brooklyn.



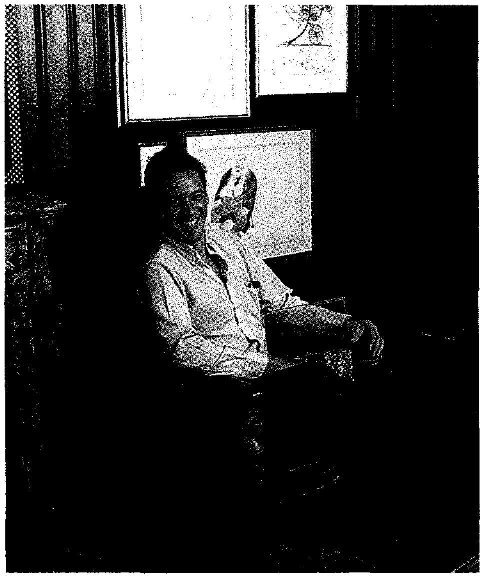


Awkward storage cupboards (left)—the sort a more conventional designer would beg to remove—were given a trompe l'oeil treatment instead, to go with a collection of mission furniture and pottery. Says the owner, "The painted 'pottery' was copied from an auction catalogue filled with things I couldn't afford."

From his display-designer's arsenal of quick tricks, Nowicki pulled dental molding, pine cones, and bark chips to make a collection of craggy brown tramp art spring to life.

TROUBLE-SHOOTERS

NEED YOUR FURNITURE REARRANGED? YOUR OLD-MASTER DRAWINGS HUNG? HERE ARE FIVE SPECIALISTS WHO BRING RARE SKILLS TO COMMON PROBLEMS.

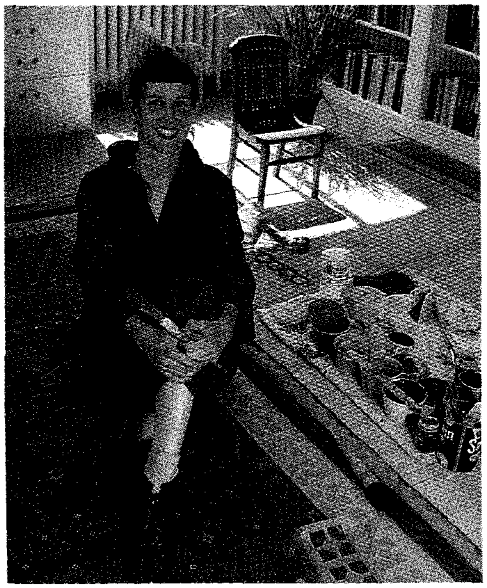


HANG IT ALL

Let a designer push the furniture around, but when there are pictures to be hung, do what many pros do: Put yourself in Chris Gallagher's hands. Gallagher, who learned his craft working in museums, understands pictures—not just where to put them (in this case, the architect Peter Marino called those shots), but how to make them stay put. He doesn't really *hang* things, in the sense of dangling them from a cord, so much as he anchors them—never to need straightening again—from two stationary points. All the while, he treats the wall as tenderly as he does the art. For these services, he charges $75 per hour (with a two-hour minimum). An arrangement of six or eight pieces takes at least two hours; hanging a very heavy mirror could take as long as half a day. *Chris Gallagher (312-6370).*

BRUSH WITH GREATNESS

"There are people who don't really need a designer," says decorative artist Karen Lukas, "because they have a pretty clear idea of what they like." Fashion designer Joan Vass, for instance, asked Lukas to paint rugs over several cement insets in a hardwood floor. "When I first saw the loft," says Vass, "I said, 'Oh, great.' But after the floors were refinished, the cement just looked grubby." Enter Lukas, who spent hours studying Vass's favorite things—clothing, textiles, art, *objets de virtu*—as well as photographs of rugs, then hit the decks with a design all her own. Lukas charges a minimum of $3,000 ("The design time is pretty much the same whether a job is large or small"). For that amount, she can do "some baseboards and doors, a piece of furniture, a stenciled border—or a rug." *Karen Lukas (431-8164).*



PHOTOGRAPHED BY KARI HAAVISTO

MATERIAL MAN

Richard Harary has brought the neighborhood upholstery shop into the eighties. For starters, his stores are clean and bright, with lots of large samples of fabric to choose from (some as much as a third off the prices charged at other places) and a helpful sales force with whom to discuss ideas for curtains, upholstery, slipcovers, headboards, and bedding. Harary can get virtually any fabric from any to-the-trade resource and even supply new upholstered furniture at discounts of up to 30 percent. His prices are competitive, his workmanship is fine, and he's fast. He'll send someone to your apartment to measure, and back again to install. What more could a do-it-yourself decorator ask? *Richard's Interior Design, 1325 Madison Avenue, near 93rd Street (831-9000), and 271 Grand Street (966-3606).*

COLORFUL CHARACTERS

The colors available in the paint stores leave a lot to be desired," says Donald Kaufman. The problem, according to Kaufman and his wife/partner, Taffy Dahl, is that the colors are not sufficiently complex—usually no more than four additions to a base. Kaufman's colors, in contrast, average ten additions and are tested in situ to accommodate the vagaries of setting and light. Kaufman, who had a serious career as an artist in the sixties (he showed at the Richard Feigen Gallery), develops paint colors for designers and architects (Philip Johnson, et al.) as well as for private clients at a cost of $1,000 to $3,000 per room. And unlike a pretty shade hit upon by a painter's using a bit of this and a touch of that, Kaufman's colors can be duplicated precisely when it's time to repaint. *Donald Kaufman Color (243-2766).*

"PUT AWAY THAT MAGAZINE"

That's the first thing I tell my clients," says Lauri Ward of Use-What-You-Have Interiors. "Don't show me a picture of a room you want to duplicate. We're here to get on with reality." Once the client digests that novel idea, Ward—or one of her colleagues—starts pushing the furniture around and making lists of what needs to be bought and where, or what done and by whom. "We assume our clients want to get the job done as inexpensively as possible," says Ward, "so we start by borrowing furnishings from other rooms." By the time Use-What-You-Have departs, one and a half to three hours per room later ("We don't watch the clock"), all the mysteries have been solved, and it's up to the client to get on with it or not. The fee: $65 to $250 per room. *Use-What-You-Have Interiors (288-8888).*

Flowers by Paul Bott of Twigs.

LEARNING THE HARD WAY

HOW TO HELP CHILDREN TRIUMPH OVER LEARNING DISABILITIES

BY MELINDA BLAU

BY THE TIME SHE WAS IN the twelfth grade, Jessica Dupont* thought she was retarded. In the early years, she had fooled teachers by memorizing the lessons her classmates read aloud. When she was twelve and her parents separated, she began to pull out her hair—literally. She was labeled emotionally disturbed. Her divorced parents argued over who had done the most harm, and Jessica continued to fail—and suffer.

☐ At fifteen, Jason Leigh had retired—from school, from his classmates, from the basketball team. Withdrawn, angry, he turned to drugs. When his school suggested he go elsewhere, his parents grounded him and said he'd better start working harder—*or else.* They felt guilty and frustrated, not to mention angry at the expensive private schools and tutors they had paid over the years to correct Jason's "reading problem."

☐ Michael Elliott was a sickly child who had been in and out of the hospital more times than his mother could count. When Pamela Elliott began taking him around to various kindergartens, every interviewer told her the same thing: "He's bright, but. . . ." At the end of first grade, it still took Michael fifteen minutes to read *c-a-t;* his school said that was the fault of his parents and advised them to see a psychiatrist.

☐ Nicholas Sandford was a failure by the time he was in nursery school. He couldn't draw an *X* or pronounce words correctly or run down the block without tripping over his feet. He was the sandbox bully, always hitting other children or taking their toys. His mother blamed herself and eventually sought psychological help for Nicky.

JESSICA AND JASON AND Michael and Nicky are among the millions of American children who find themselves labeled slow learners, retarded, emotionally disturbed. Their parents and teachers often call them difficult, frustrating, even bad. Yet all of these children are of average or above-average intelligence; they are considered psychologically normal, and they have normal sight and hearing. But they just aren't like their peers, and they never will be: Their brains are structurally different. Recent research utilizing brain-scanning devices points to an underlying neurophysiological basis for their problems.

The fashionable abbreviation for their condition is "LD," which stands for "learning disability," "learning disorder," or "learning difficulty," depending on one's orientation. Some therapists prefer "learning difference," which implies not so much a disorder as a condition that needn't be stigmatized.

Last year, 70,000 New York City public-school students were classified as learning disabled. But there are probably 50,000 to 290,000 more children with LDs in this city who were not counted because they haven't been diagnosed or because they are in private or parochial schools: There were 1.2 million students in kindergarten through twelfth grade in the city during the 1986-87 school year, and most experts estimate that from 10 to 30 percent of the school population has some form of learning disorder.

Parents of children with LDs are often confused, guilty, angry, and isolated. They don't understand why their Jane or Johnny isn't learning, especially if they have shelled out $5,000 to $10,000 a year to make sure he or she does. The fact that some of the greatest minds in history (Einstein and da Vinci, for instance) have triumphed over this "hidden handicap" is of little consolation to the mother who

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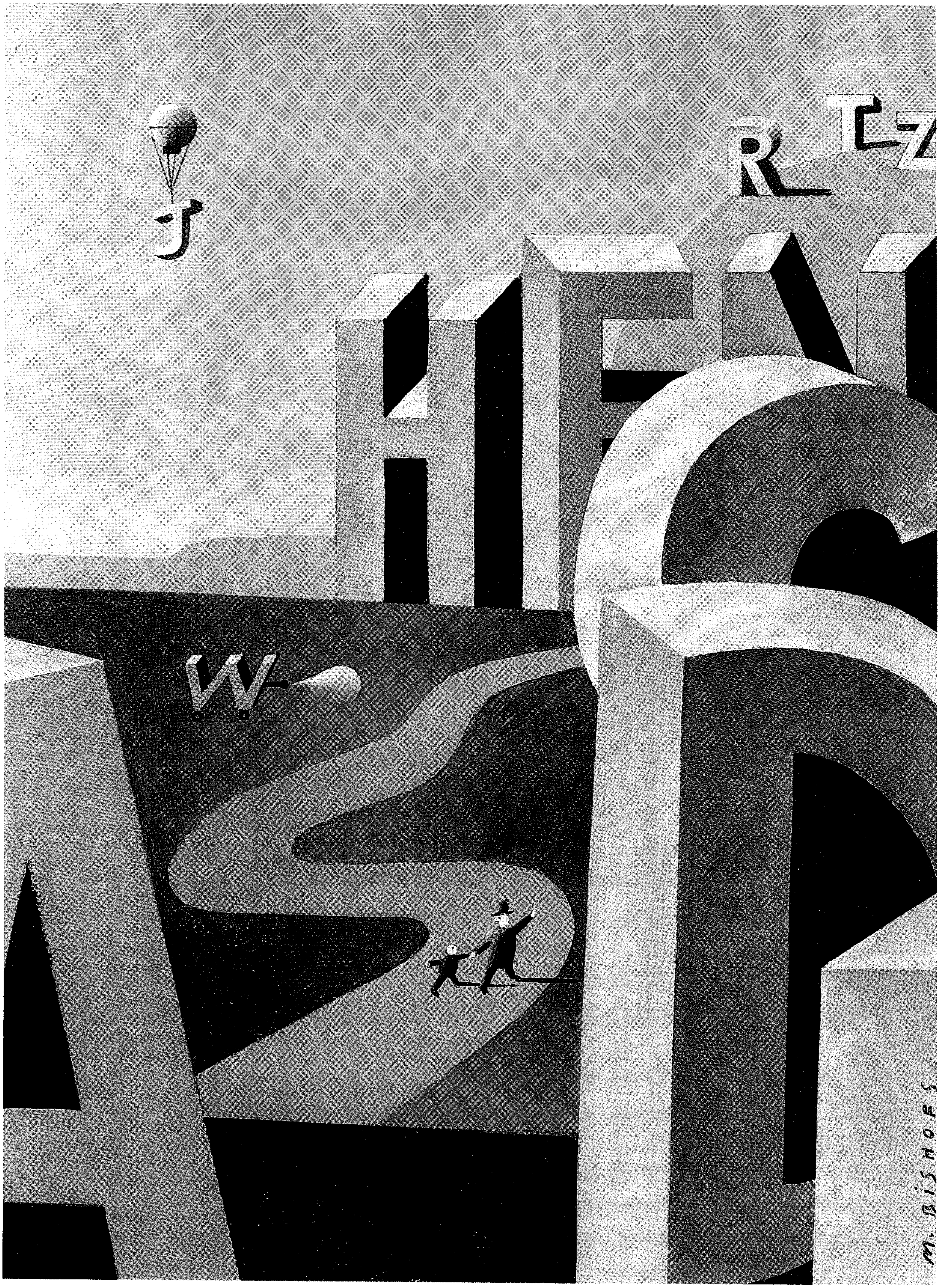
**The names of all of the parents and children in this article have been changed.*



ILLUSTRATED BY MARIS BISHOFS

FORMULA FOR SUCCESS: *Parents* can *make a difference. Their nurturing can help a learning-disabled child function—even flourish—despite his disabilities, rather than back away from life.*

sees her eight-year-old straining to put his right shoe on his right foot.

Not even the wisest parents can eliminate a learning disorder—their children have, simply stated, a different kind of mind. Nor can parents alter the reality that most schools—even private schools—are not prepared to teach these children (box, page 81). But parents *can* make a difference: Their nurturing can help their learning-disabled child function—even flourish—despite the disability instead of growing into a fearful human being who backs away from life.

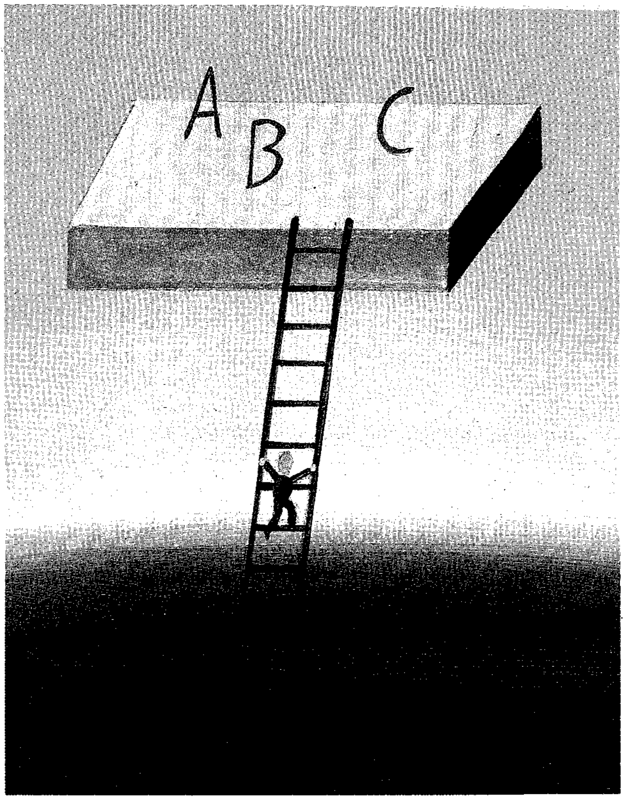
UNDERSTANDING THE PROBLEM

“WHEN WE TALK about a learning disability, we're talking about a difficulty in acquiring, retrieving, storing, processing, using, or expressing information,” explains Lynne Hacker, a speech-and-language pathologist whose private practice is devoted solely to helping children, adolescents, and adults with LDs.

The term “dyslexia,” often used interchangeably with “learning disability,” refers specifically to any type of problem with language, whether it's speaking, listening, reasoning, understanding, reading, writing, spelling, or even arithmetic, which is a type of language. Many children have more than one problem. “The label is not as important as understanding where and how the disability affects children—and finding out what can be done to help them,” Hacker says.

Parents who don't understand how a learning difference affects behavior may unwittingly form an alliance with the legions of educators throughout the child's school career who can't explain his erratic performance. Teachers may call the child lazy or willful, or say he's bright but doesn't apply himself, or commend his insightful comments but wonder why his intellect is not reflected in the tests he takes and the homework he turns in. (“He” is used for simplicity's sake. Psychologist Rosa Hagin, a professor in the Graduate School of Education at Fordham University, disputes the traditional assumption that learning disorders occur four or five times more frequently in boys than in girls. She has concluded, based on her testing of 10,000 young children in New York City and suburban public schools, that boys more frequently get the LD label because they tend to express their frustration through disruptive behavior, while girls generally respond by becoming quiet and withdrawn.)

Irritated parents compound the problem by punishing, blaming, accusing. “Why aren't you listening?” and “How many times do I have to tell you?” are common cries. Because they know that the child is bright, they suspect him of “conning” them, of purposely testing their limits. But these children can't read visual signals the way other people do, so when a teacher or parent is about to explode, the child literally doesn't know when to quit.



Believing their parents and teachers are against them, many children give up. Jessica Dupont was one of them. Even though she sometimes had as many as five tutors, she couldn't keep up in school. What neither her teachers nor the professionals who tutored her understood was that giving Jessica more of what she was getting in school just wouldn't help her learn.

“I felt like I was a complete failure,” Jessica says. “I was the stupid one—my sister was smart. Every time a report card came out, I got yelled at. My parents thought I had no motivation. Eventually, I didn't have any desire to study.”

Carole Dupont is still amazed that no one at any of the elite private schools she chose ever identified her daughter's problem. “I couldn't understand why every year she was having so much trouble just passing. She was so quick. I knew something was wrong. In fourth grade, I asked the teacher if she thought that Jessica had some type of learning disability. Her only remark was a condescending ‘Don't compare her to her older sister.’ ”

HOW CAN A CHILD know how to spell or read a word one day and forget it the next? What makes him reply “Fine” to the question “How old are you?” Why should a bright child of nine still have trouble telling time?

Some neurologists believe that the dyslexic brain is “wired” differently from the non-dyslexic brain. According to their theory, the right hemisphere of a learning-disabled child's brain is larger than the left hemisphere. These researchers suspect that during the second trimester of pregnancy, cells that should migrate from the right side to the language centers in the left side don't get there but rather end up in the frontal lobe, where they do not mature.

A child with this kind of anomalous brain will have tremendous difficulty learning by conventional teaching methods geared to the “normal” brain. But if given help, an LD child can overcome the obstacles he faces: Language therapy tailored to the workings of the dyslexic brain can teach it to compensate for its deficiencies and maximize its strengths.

A learning difficulty can be inherited. The child's mother or father may have done poorly in school and may still not be much of a reader; his grandfather's bad handwriting and terrible spelling may be the stuff of family legend. Such problems may be indications that the parent or grandparent had an LD.

Signs of a dyslexic child's problems in

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processing language usually surface long before he goes to school. He may speak a jargon that only the family understands, or, at 30 months, fail to speak even two-word sentences. (Early motor development may also be slow or uneven.) He may be incapable of remembering the order of words in a nursery rhyme or become bewildered when given simple directions, especially if they involve top and bottom, first and last, or other time and space concepts. He may confuse or forget the names of things. As one five-year-old puts it, "Me brain good, but me brain forgets."

As they get older, the same children whose charming mispronunciations—"psgetti," perhaps, or "aminal"—dotted their early conversations may continue to talk "baby talk" because they don't understand which sound accompanies which letter or the order in which they hear certain sounds. They may be unable to distinguish among *p, b,* and *d,* learn words by sight-recognition, or write letters without reversing them. Although many of these problems occur in all early readers, they usually disappear by the end of the first grade.

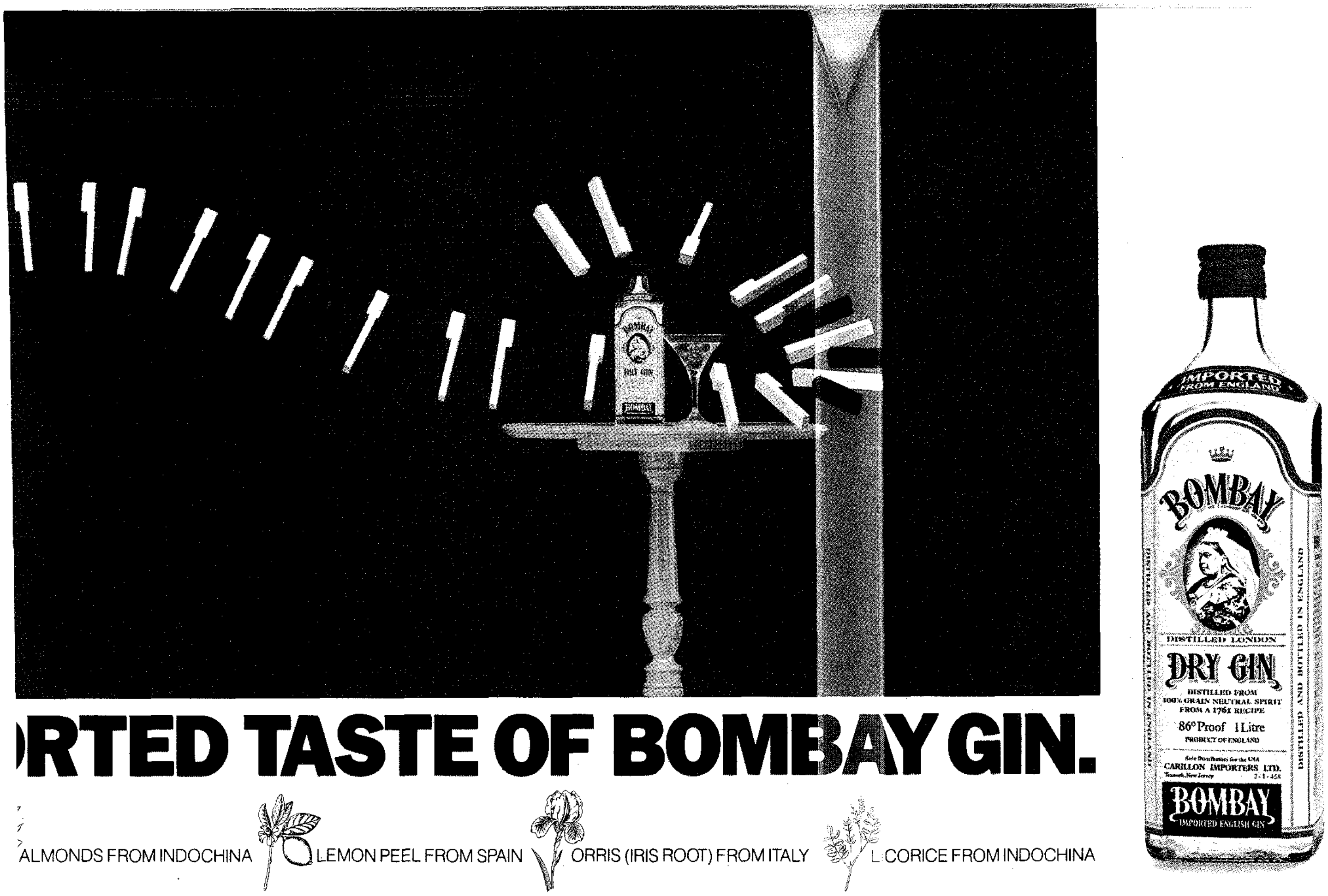
By fourth grade, children with LDs who have not been diagnosed may lag behind their peers by several grade levels, especially in reading. The gaps are puzzling: The children may be able to do tough math equations in their heads or reason through complex questions in science but make "stupid" mistakes on more elementary material; they may tinker with electrical circuitry, computers, and intricate model kits but never read directions.

Poor memory and difficulties with language affect all aspects of these children's lives. By the time they are in junior or senior high, many students are walking disasters, and they are at their worst in departmentalized settings. They may not be able to understand a roster, find the right classroom, keep five different notebooks, or bring in five different assignments. If they haven't gotten help from an educational therapist trained in learning difficulties, they will find it virtually impossible to handle higher-level reasoning, such as making inferences and associations, rapidly retrieving facts, using sophisticated language. And when they learn facts in a particular order or context, they're lost if they have to use the information in a different way.

The traits common to most dyslexics—forgetfulness, disorganization, and inability to discern verbal or visual cues—affect social behavior as well as academic performance. A child may not be able to follow his mother's directions because his short-term memory is poor. He may be a sore loser simply because he cannot grasp (or, perhaps, remember) the rules of baseball (any more than he can grasp or remember the rules of language); he may talk too loudly or too long or make inappropriate remarks because he does not comprehend the unwritten rules of conversation. And though disorganized rooms are certainly not unique to children with LDs, very often such external chaos—as well as disheveled clothing, cluttered bookbags, or messy notebooks—is a reflection of inner turmoil.

Emotional problems—from tantrums in the early years to truancy and drug use later on—are a direct result of the learning-disabled child's living life as a "failure." Rarely do children become depressed, give up on schoolwork, or get into trouble because they *want* to.

"We have to remember that children want to please their parents," says Naomi Stine, the special-education coordinator at JHS 143 in the Bronx, who also has a private practice in Chappaqua and Scarsdale. She acknowledges that parents will find it hard to accept the fact that their child has a learning difficulty—but she urges parents to pay attention. "Especially in homes where education is valued," she says, "if a child isn't doing



RTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY LICORICE FROM INDOCHINA

well in school, parents need to find out why."

GETTING HELP

UNFORTUNATELY, TEACHERS may not have the answers. One outspoken observer, Iris Spanow, is a consultant to the Orton Dyslexia Society, an organization that provides information and support for parents and professionals in the field. "The system has disintegrated," she says. "Teachers can't identify the LD children because they have poor training. As a result, many of these children are *teacher* disabled."

If Spanow's appraisal is correct, parents can't necessarily rely on teachers, pediatricians, or even so-called remedial tutors to spot potential learning difficulties or help understand them. Indeed, all of the parents interviewed for this article were told that they were overreacting, that their expectations were too high, or that their child would "grow out of it." Mothers, especially, talked about having "gut feelings" that no one took seriously.

"I kept asking the school to have a psychologist test Michelle," says Susan Valente, who, as early as her daughter's second-grade year, was concerned about her struggles to learn. "The [private] school was so sure about their selection process that they thought they would have spotted an LD. They told us to give her time to mature rather than giving her an elaborate psychological battery."

Dissatisfied, Valente went to a highly recommended private evaluator. "She gave us reason to believe that if Michelle had extra help, she'd be fine. She told me to read to her more and to provide a tutor for spelling and phonics. She never suggested that the school we'd chosen might be too hard for Michelle."

But it *was* too hard. Understandably, the Valentes had a tough time believing that such a good school wouldn't take care of the problem. "We didn't grasp that they had no specialized understanding of learning disabilities," Susan says.

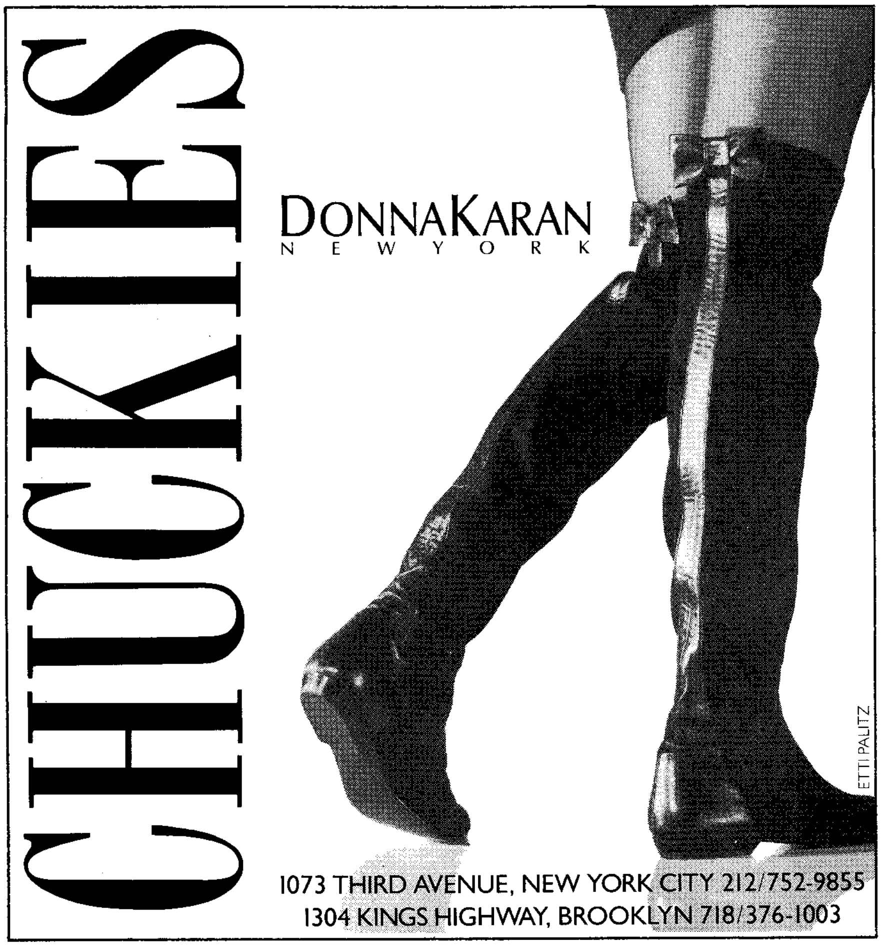
All of the parents stressed the same thing: Trust your instincts. If you suspect a problem, don't give up until you find out what it is. And even if the school, diagnostician, or educational therapist has a fine reputation, you should have the final word; you know your child better than anyone else can.

Obviously, the earlier a child's problem is diagnosed and he begins getting appropriate language therapy, the better his chances of compensating for the disability and healing emotionally. A good evaluator will look at the constellation of symptoms, both educational and psychological.

"The diagnostician has two goals: to look at all the pieces and see how they relate to each other, and to communicate effectively to both parents and child so they understand that the LD is nobody's fault and it must be accepted. Until that occurs, nobody can work with it," says psychiatrist Alan Wachtel, director of Familyhealth Associates, a multidisciplinary group that offers diagnosis and remediation as well as individual and family therapy. He cautions parents that they must pay attention to the whole child, not just his schoolwork: "If you don't address each of the points, you won't succeed."

Diagnosis starts with a comprehensive intake interview that covers family history and the child's health profile (including pregnancy and delivery). Then the child is given tests to determine his intellectual capacity, achievement tests to see what he has learned, and tests to uncover his attention span, how he processes information, which senses he uses best, and his coordination. A psychological profile is drawn up so the evaluator can analyze emotional blocks that might be impeding the learning process.

Once testing is complete, parents should insist on a thorough explanation of the written report. The evaluator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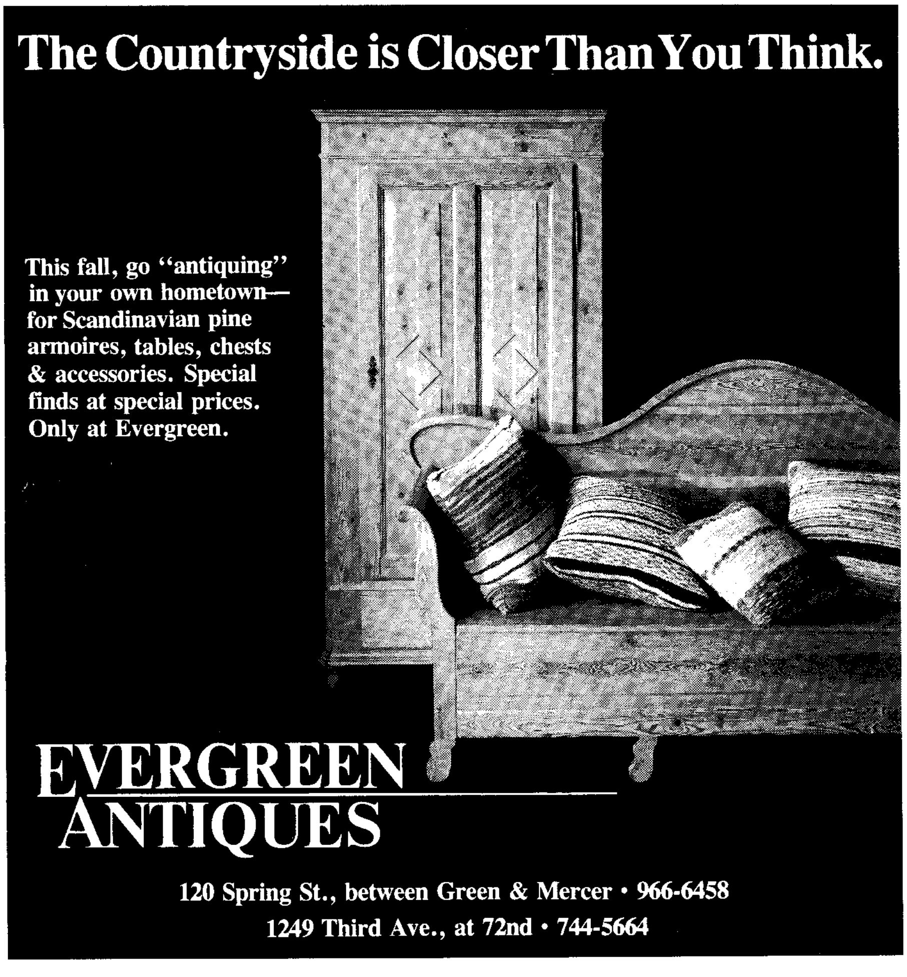
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should make clear the purpose of each type of test and translate the educational terminology into plain English. It's not enough to know that a child has learning differences. Parents must be aware of specific strengths and weaknesses and understand how they will affect life at home as well as in school, social growth as well as academic development. They must ask questions. Will the child learn better from visual cues or from auditory input—and what can be done to capitalize on his strongest perceptual channels? What about attention span, short-term memory, organizational skills, motor development? Are certain aspects of the child's behavior subtle manifestations of the LD?

Many preteens and teens exhibit dramatic behavior problems, Dr. Wachtel notes. "Parents of an older child come in with a wheelbarrowful of reports. You don't ask what school he's in, you ask what's his *latest* school. And drugs have usually entered into the picture as well.

"With LDs, self-esteem is immediately hit. School becomes a battlefield, so the home must be a sanctuary. The family has to work as a team. If these children have parental support, if home is a sanctuary, and if they get appropriate professional help, they should do very well."

ACCEPTANCE

TRULY GRASPING THE IMMUTABLE reality that your child's brain is different from other children's is the first step toward helping him overcome the obstacles he's bound to encounter. But guilt, denial, blame, anger, and a host of other human emotions may get in your way.

Acceptance comes hard for some. Jason Leigh's mother knew her son had a "reading problem" (that's what his tutor of many years called it). But she couldn't understand why he'd do well in some subjects and poorly in others, or why he always got into trouble in school—cheating on tests, cutting classes, lying about assignments, being generally disruptive.

When Jason turned fifteen, Ellen Leigh sent Lynne Hacker, the speech and language pathologist, a workup done when he was in the first grade; it reported that Jason had a "neurological lag" he'd outgrow. "When Lynne started to explain what dyslexia was—that his brain was actually different from other children's and that the first step was getting him to accept that fact—tears streamed down my face," Ellen says. "How could my son accept this when we hadn't?"

Her husband, Michael, was angry because he hadn't had the *chance* to be accepting. "I think we could have handled

LDs NEED NOT APPLY

FEW ARE WILLING TO BE quoted on the subject, but New York City schools don't earn points when it comes to dealing with learning disabilities. Not even schools that have "exclusive" admission policies and hefty tuition.

An undercover researcher for this article called more than 55 private schools in the city, purposely omitting those considered "special." She said she was from California and was the mother of a fifth-grader with a mild learning disability who wanted to mainstream her child. Did the school have any type of LD program? And were teachers aware of learning-disabled children's special needs?

More than half of the schools issued a flat "no" to the first question, which made it seem unnecessary to ask the second. Of the 23 schools that did have some provisions for dealing with learning-disabled children, several acknowledged that the mother should still seek outside help for her child; others had resource rooms that would not be available after third grade; only three offered anything above the sixth grade.

Children in public schools don't pay for their special help—but they may not be getting what they need, either. Under Public Law 94-142, learning disabilities are considered "handicaps," which means LD children are entitled to be enrolled in special classes or be given extra help in a resource room within the school. A source in the public schools who preferred to remain anonymous confided:

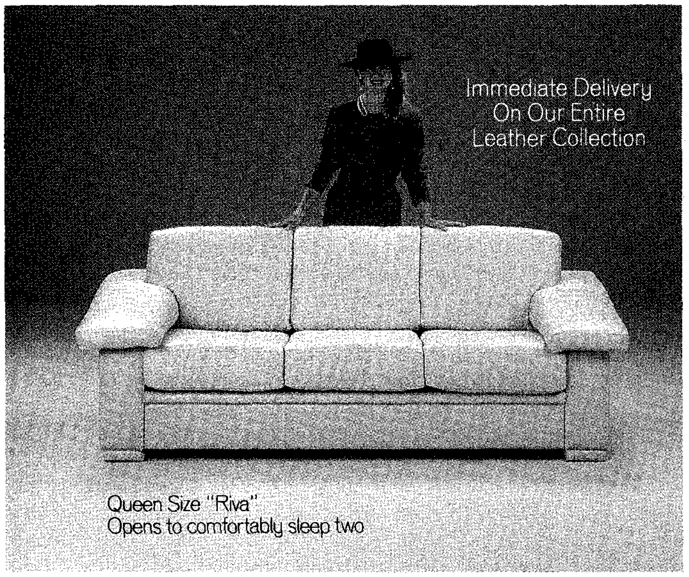
"So many kids are now being given the label 'learning disabled' that we're getting retarded and emotionally disturbed kids in the same classrooms. Also, we used to put kids in special classes by diagnosis. Now we put them in according to 'educational needs.' You can't imagine what a mishmash it is!"

Thus, a learning-disabled youngster with an above-average IQ who's reading four years below his grade level could be in the same class as a retarded child or an older child who's emotionally disturbed. The needs of these children are entirely different, as are the methods for teaching them.

Ironically, the problem of grouping learning-disabled children with retarded or disturbed children exists in some "special" private schools as well. One mother who scoured New York City looking for a school for her bright, learning-disabled seven-year-old reported that while she was concerned about his learning to read, "the kids in special schools were still working on throwing out their cups after juice." Some of the special schools she visited hadn't even read the reports on her son.

However, Judith Cohen, an educational therapist who works with many private-school students, says that the situation is improving. "It's a relatively new field. Teachers need special education as much as the parents do. And the schools have to want to take these kids—but part of this has to come from the parents. They can make a difference."

The picture is disappointing but not hopeless. And the message is clear: Parents must be aware of their children's educational needs and demand the services that will help them. No one else will. —M.B.



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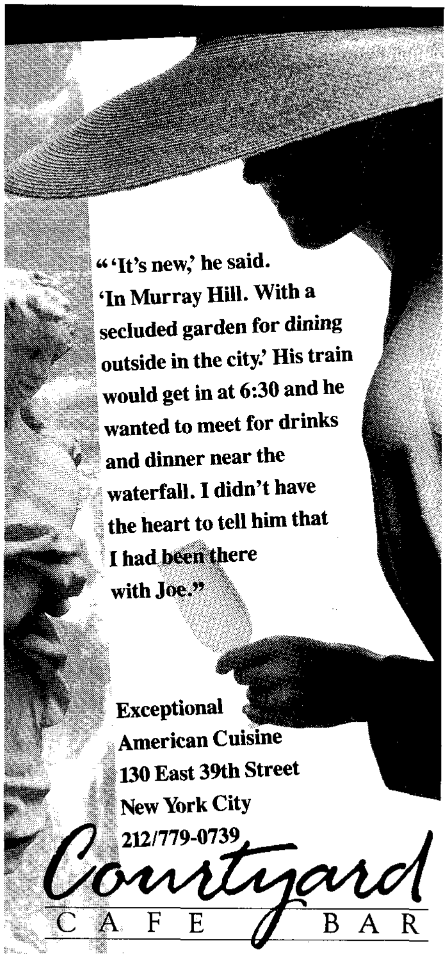

"'It's new,' he said. 'In Murray Hill. With a secluded garden for dining outside in the city.' His train would get in at 6:30 and he wanted to meet for drinks and dinner near the waterfall. I didn't have the heart to tell him that I had been there with Joe."

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COPING: *"I must remember not to take 'simple' planning tasks for granted," one mother says, "and not to do things* for *Jason, but* with *him."*

it earlier," he says. "I blame the tutor—here was someone supposedly professional and competent, and she never explained what his problem was."

Ellen, who had been a teacher, acknowledges that she probably was in denial about Jason's problem. "Once, hearing a news report about dyslexia, I asked the tutor if Jason had it. She told me she didn't like labels, but she never said Jason *wasn't* dyslexic. I heard what I wanted to hear, because I didn't want to think there was anything wrong with him."

Even after Jason's condition had been diagnosed, his parents found it hard to believe that much of his troubling behavior was part of his learning disability—that it was his poor memory, not irresponsibility, that made him "space out"; that what they thought of as "constant bulls---ting" might be caused by his inability to express himself clearly; and that the lack of organization that exasperated them was also characteristic of dyslexics.

"I was furious because four weeks after Lynne told him to get a month-at-a-glance calendar, he hadn't bought one," Ellen says. "Here was this streetwise child who'd travel up and down town on his skateboard but wouldn't get it together to buy a calendar. I believed he didn't want to help himself, but Lynne explained that he *couldn't.* He was paralyzed by the *thought* of going out to buy a calendar he had no idea how to use.

"This kind of situation still comes up a lot. Especially because he's a teenager and desperately wants to be independent, Jason won't tell me when he's overwhelmed or doesn't understand how to do something. I have to remember not to take certain 'simple' organizational or planning tasks for granted and at the same time not do things *for* him but rather *with* him."

Hacker spends a great deal of time counseling parents like Ellen and Michael Leigh, often easing their conscience about not having acted earlier. "Parents aren't given lessons on language and learning difficulties when they have children," she says. "Doctors don't even get courses on it in med school. Still, parents think they're supposed to have seen it. But it's not very easy to recognize. Many professionals miss it; many teachers too."

The guilt may be stronger if a parent has an LD. (Parents often discover their own problems for the first time when their child is tested.) The "normal" parent may blame the other one, or the LD parent may deny the disability.

Blaming—the school system, the teachers, the other parent—is a natural stage for parents to go through, notes Dr. Sylvia Richardson, professor of pediatrics and of communication sciences and disorders at the University of South Florida, who often lectures about the impact of learning disorders on the family. "But parents are useless to the child while they're in that stage. They have to get past whose fault it is and why it happened."

The formula for success is very simple, she says: Children accept their differences and adjust if their parents do. "The children know. It doesn't matter if parents *tell* the children they're great. They'll know what their parents really feel."

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THE EXPERTS AGREE: SHOW us a child with an LD who is competent, who feels secure, who succeeds despite his differences, and we'll show you loving, supportive parents—informed advocates who stand by their child and do whatever is necessary to make sure he gets what he needs.

Pamela Elliott is one such mother. When her son, Michael, was in nursery school, he still couldn't talk well and his motor development was slow. Pamela found out Michael was learning disabled. It took him longer than other children to puzzle out what a word on the printed page sounded like. By the time he was in kindergarten, Pamela was convinced that no school in New York provided the kind of training her son required. She visited nineteen schools throughout the country and finally chose one in South Carolina. She moved there for two years so that Michael could get the academic foundation he needed.

Had Michael stayed in a "normal" school, he would have been given one book to read from, another to write in, and a different list of spelling words to learn—and he would have been lost. But at the South Carolina school, he was given the same words for reading, writing, and spelling. He was also given plenty of time—to practice over and over again, to ask questions, and to learn at his own pace in a setting that stressed individual attention and classes of no more than six children.

Today, at fourteen, Michael is more than holding his own at one of Manhattan's most rigorous private schools. "There are still certain voids," Pamela admits. "Only last week, Michael learned the order of the letters of the alphabet for the first time. And he still has no concept of what month or what day of the week it is. When he's ready, he'll get it!"

Sylvia Richardson often admonishes parents to give their child the gift of time—and to be concerned with his spirit as much as with his educational progress.

When a child knows that his parents are in his corner, it is easier for him to get into the ring every day. Communication is critical. "Make sure you find out what they feel; listen to what matters to them, what's hard for them," Richardson says. "It's also important to depersonalize: 'I'm not mad at you, I'm mad at the LD.' Instead of becoming adversaries, parent and child should identify the common enemy, discuss it, strategize."

TELLING CHILDREN EXACTLY what the problem is usually eases the burden, even for the very young. Barbara Sandford, who had thought her rambunctious four-year-old was emotionally disturbed, told Nicholas that "we realized he didn't see the world the way other children did and we'd found someone who would help him. Just knowing that we finally understood made all the difference. His behavior started changing within a week!" Today, a year and a half later, mother and son are usually able to talk when Nicky is frustrated. Barbara says, "We try to avoid situations where he loses control. I'm also learning to compromise."

Children need to learn that it's safe to let their parents know about failures on tests or critical remarks from teachers or teasing from other kids. " 'Normal' children come home to their parents and tell them what happened in school. Children with LDs may not have the communication skills to do that," says Rebecca Cort of the New York City Regional Office for the Education of Children With Handicapping Conditions, a state agency. "The LD child who says 'I have a stomachache' may be trying to tell the parent that there's trouble in school."

But parents need to go beyond acceptance and openness; they must be prepared to be assertive with teachers. If the child were hard of hearing, his mother or father would probably think nothing of asking the teacher to look directly at him while speaking. But some parents seem ashamed of a learning disability, a mental "handicap"; they are reluctant to re-

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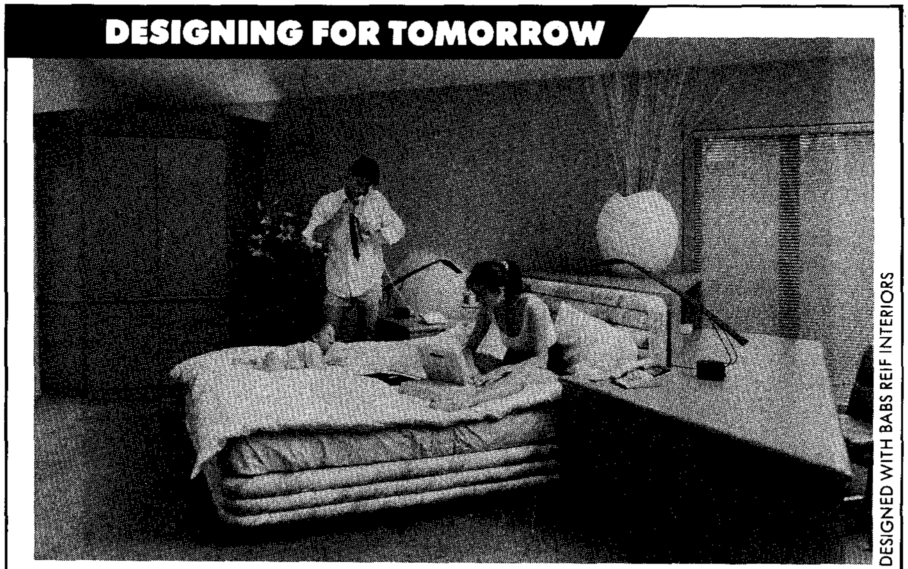

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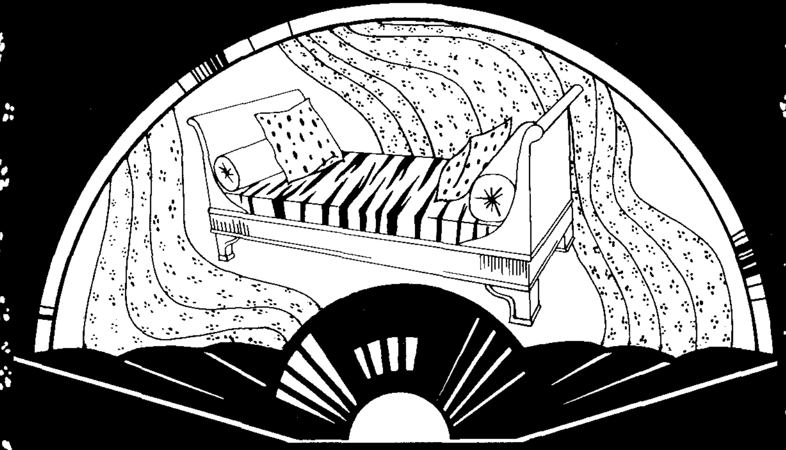

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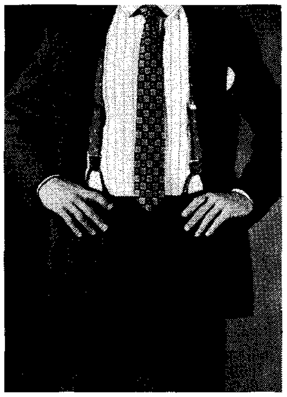

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quest that he sit in the front of the room so he won't be so easily distracted, or that he be allowed to tape lectures instead of relying on notes, or that he be given more time on tests or allowed to take them orally.

Some parents worry about appearing too aggressive or offending teachers. Judith Cohen, educational director of Familyhealth Associates, suggests a cooperative—not combative—approach: "Tell the teacher that you want to help your child get the most out of the exciting things that go on in the classroom. Let the teacher know that you realize this is your child's problem, not hers."

Most teachers who are approached in a friendly way appreciate the information they're being given. They are less likely to make comments like "I already explained that" if they know the child has to work harder to grasp an idea. And they are often willing to spend extra time after class, as well.

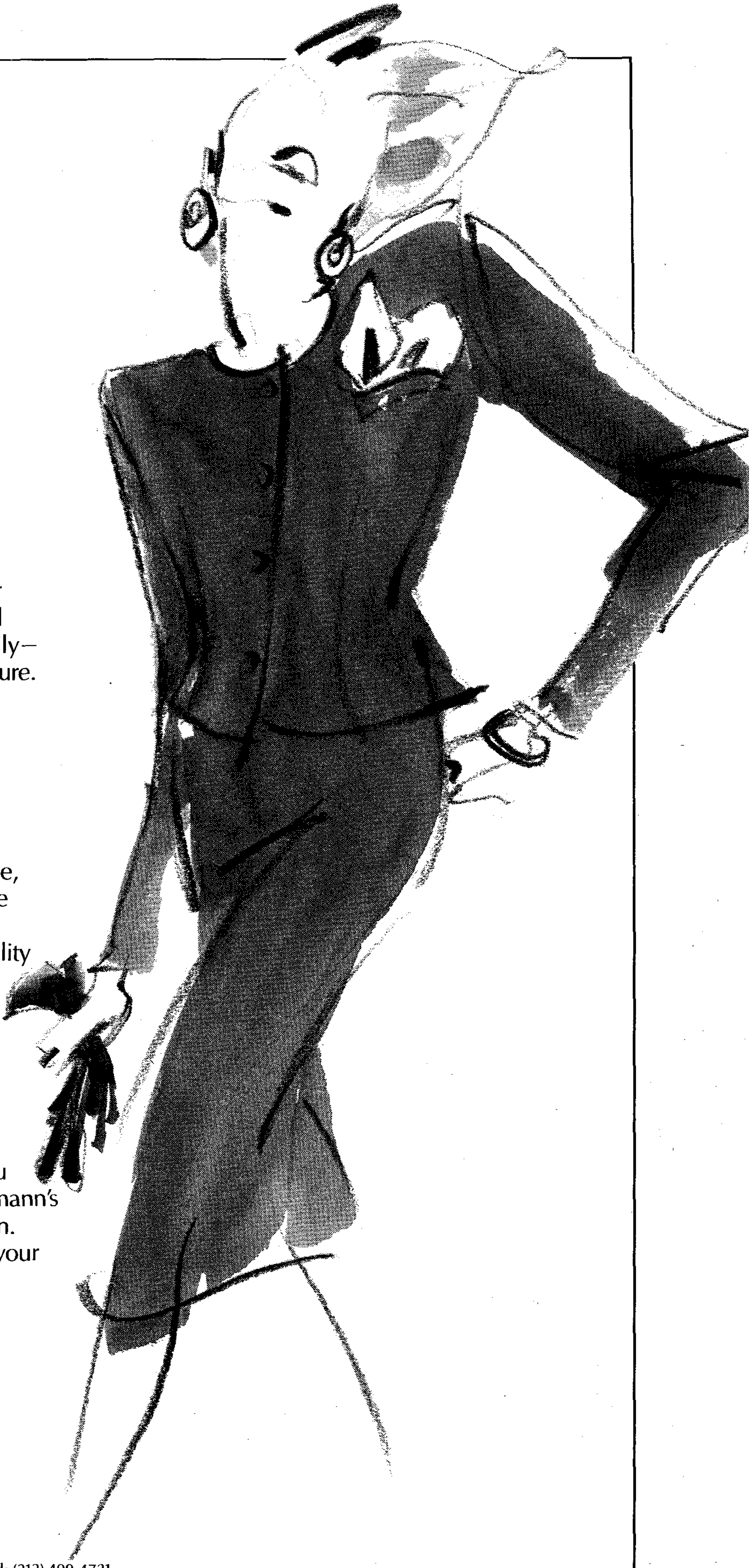
BUT IF TEACHERS ARE DEFENSIVE and inflexible, parents have to be willing to lock horns with them. As she watched her daughter, Samantha, struggle with her schoolwork, Vanessa Hunt, who is also dyslexic, remembered the isolation of her own childhood, her pain at being constantly told that she was lazy. For six years, Vanessa has been fighting for her daughter's right to a good education.

At the end of first grade, Samantha scored in the sixteenth percentile in reading and math; 84 percent of children across the country scored higher. "The public-school officials told me she was 'educationally retarded' and would have to be placed in a special class," Vanessa says. "I told them she had a learning disability. They said, 'Why do you want to label your child? She's just slow.' "

Vanessa put Sam into a private school—but it turned out to be little better than the public school at understanding children with LDs. Though Sam tested poorly in math because of her difficulty with language, she was extremely good at calculations. However, the school refused to put her on a faster math track.

Vanessa recalls, "I had to spend one grueling hour with her math teacher. She was skeptical about Sam's math aptitude. She told me, 'Sam can't explain how she gets the answer right.' " Vanessa knew how Sam got the answer, because *her* mind worked the same way. But the teacher was adamant, saying, "She'll stay in the assigned class."

Vanessa took Sam, who was working regularly with Lynne Hacker, out of the private school and put her back into pub-



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lic school. After a summer in which she saw Hacker twice a week, "all of a sudden, everything started clicking," her mother says. "Sam understood what was expected of her and how to take a test."

After two and a half years of language therapy and a great deal of emotional support at home, Samantha was retested. Her scores: reading comprehension, eighty-fourth percentile; math comprehension, ninety-eighth percentile. The school officials now say Sam belongs in a class for the gifted.

Vanessa wasn't particularly gratified, and she isn't letting down her guard. This fall, nine-year-old Sam will enter yet another private school—one that Vanessa believes has "a greater appreciation for these kinds of kids." If not, one thing is certain: Vanessa will go to the mat once again for her child.

ATTENTION MUST ALSO BE paid to tutoring sessions. Regardless of the tutor's diplomas or title—educational therapist, certified learning specialist, speech-and-language pathologist—parents have to "ride herd, be LD vigilantes," according to Rosa Hagin. Dr. Hagin, a longtime researcher in the field, maintains, "The one check the child has is the parents." She suggests having a written plan that is subject to periodic evaluations. If within a reasonable amount of time there is no improvement in the behavior or academic performance that brought the child to the professional, something may be wrong. That something may be the child's resistance, the parents' attitude, or problems in the classroom. It could also be the tutor.

Because no two children have the same problems, educational therapy must be tailored to each child's needs. Generally, children with LDs need remediation in language-related areas. Many of these children can't learn to read by the traditional "look-say" method, because they may not perceive the letters correctly, or they may not be able to process auditory information well. Thus, training must be logical, sequential, repetitive, and multisensory—so what doesn't get to the brain through the eyes gets there through the ears or through the sense of touch. Such an approach to language training is based on the Orton-Gillingham Technique, a method pioneered in the thirties. Variations may be called alphabetic phonics, Slingerland, intersensory, or the Nina Traub method, but all share the same philosophy: teaching based on the rules of language, not by rote.

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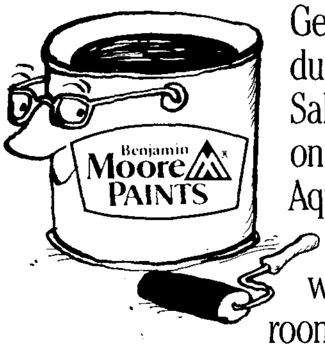

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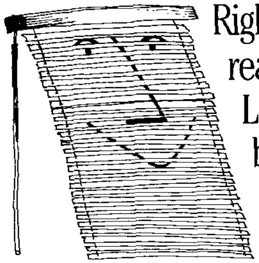

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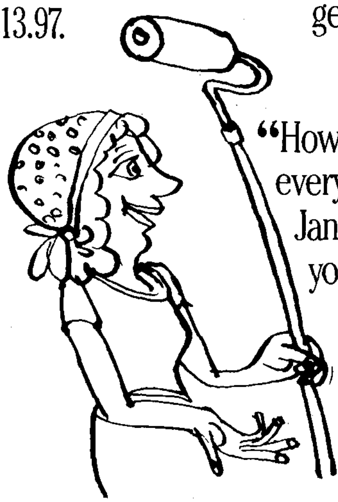

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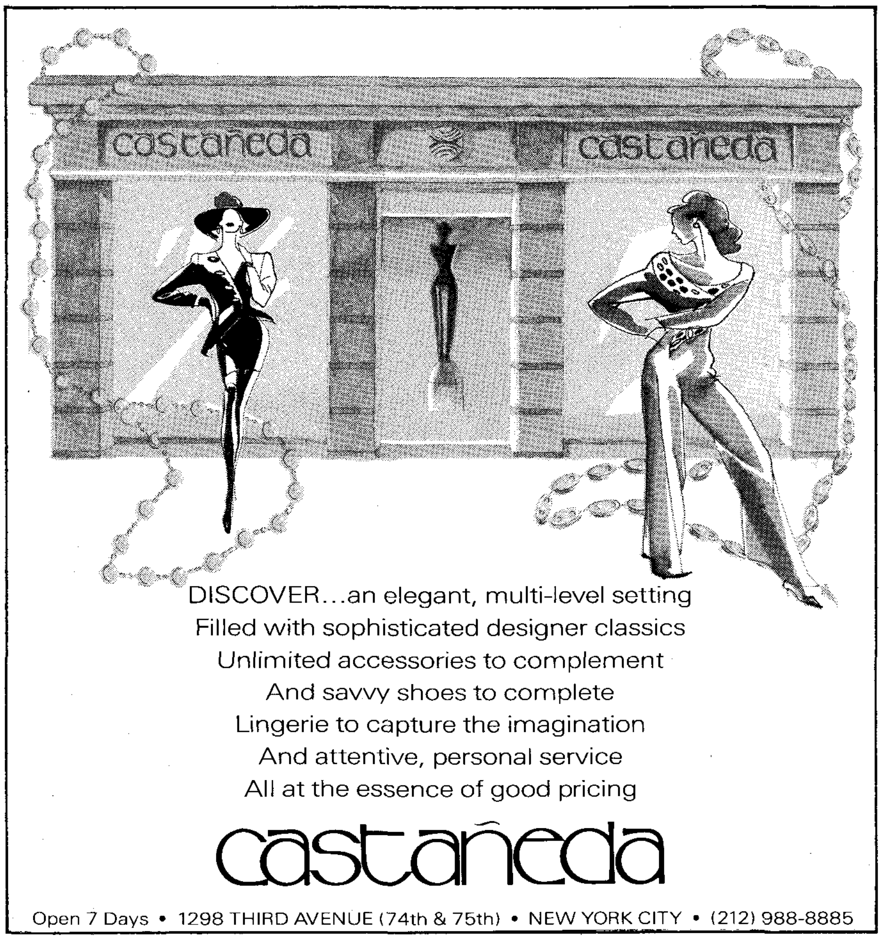
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word that conjures up a picture. Recognizing, naming, and associating the letter—initially, with a picture—helps get the information to the child's brain. Vowels and consonants will have different colors. The sounds of letters are repeated over and over. Thus, a child learns to recognize the letter through his senses of sight, sound, and touch.

For older children, association is an equally important teaching tool, especially when it comes to learning non-pictorial information like names, dates, theorems, and chemical formulas. These youngsters cannot memorize the first twelve lines of the Gettysburg Address unless they understand the meaning of the words. "We have to teach to the intelligence, not the memory," says Hacker.

Like many language therapists, Hacker stresses remediation in oral and written expression, organizational skills, time management, and the setting of priorities. She also helps children understand how to cope with life. "I explain everyday problems and situations to them, helping them understand their behavior and other people's actions," she says. "In short, I try to help them get some order out of the chaos of their lives."

The good news, say Hacker and other pros in the field, is that a child who understands and accepts his disabilities and is given the training to help his brain compensate for its inherent weaknesses may have an advantage over his "normal" peers: He will learn to cope. Hacker points out, "Some language-disabled children end up functioning a lot better than 'normal' youngsters because they have been taught to understand the world around them."

THE BEST WAY FOR PARents to enhance their children's progress in remediation is by giving them moral support, not trying to teach them. Especially with teens, helping with homework is the quickest route to civil war. "Parents should be parents—let the educational therapist take over home-teaching tasks," counsels Judith Cohen, who even encourages her students to call at night with questions about homework, rather than asking their parents. She also visits children at home, helping them reorganize their rooms to include calendars, bulletin boards, and schedules.

In addition to helping the child master academic material and develop strategies to compensate for problems in perception, the tutor acts as a sounding board for grievances and emergency backup when it's time to study for exams. The tutor may have to teach the child basic social skills as well.

(continued on page 105)

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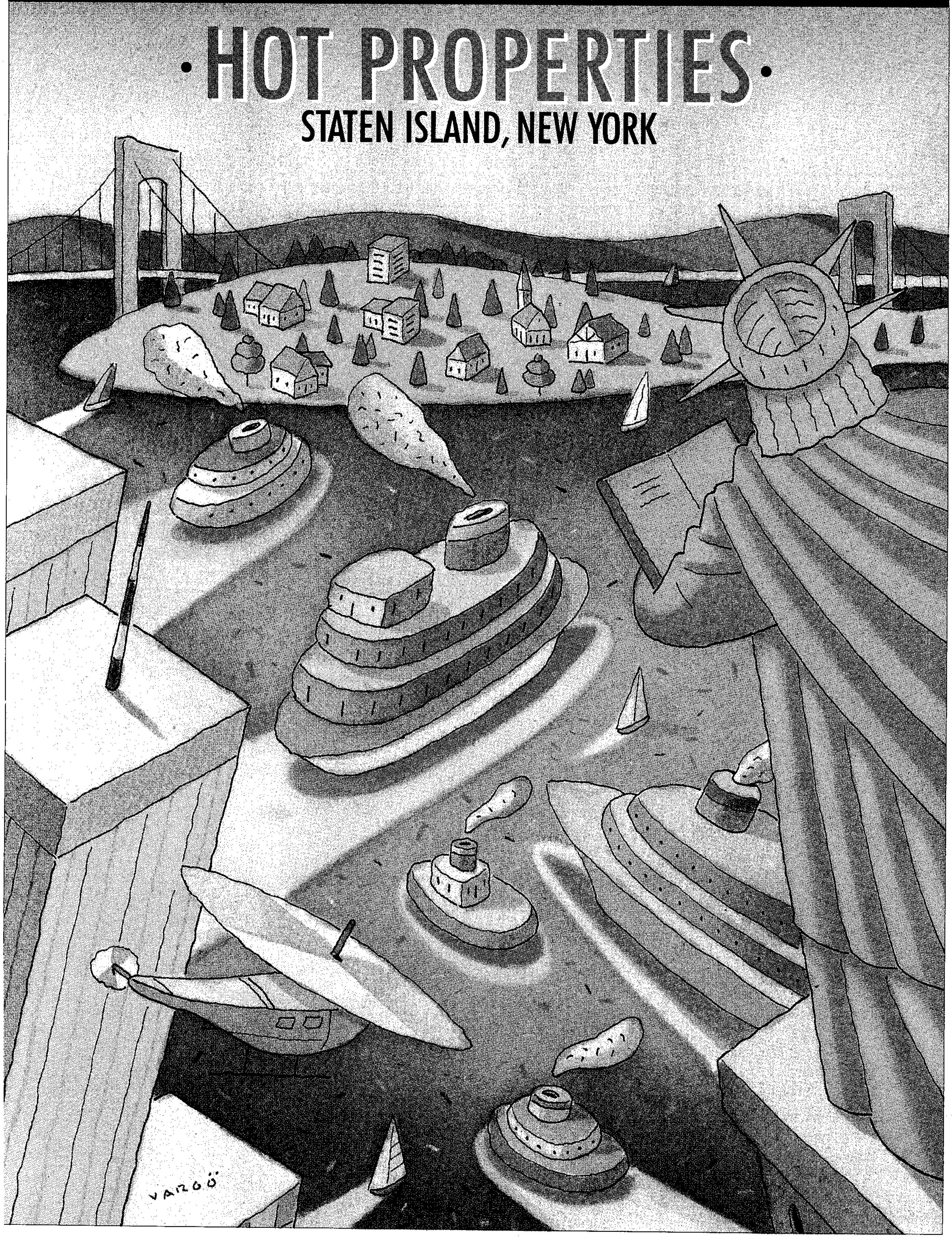

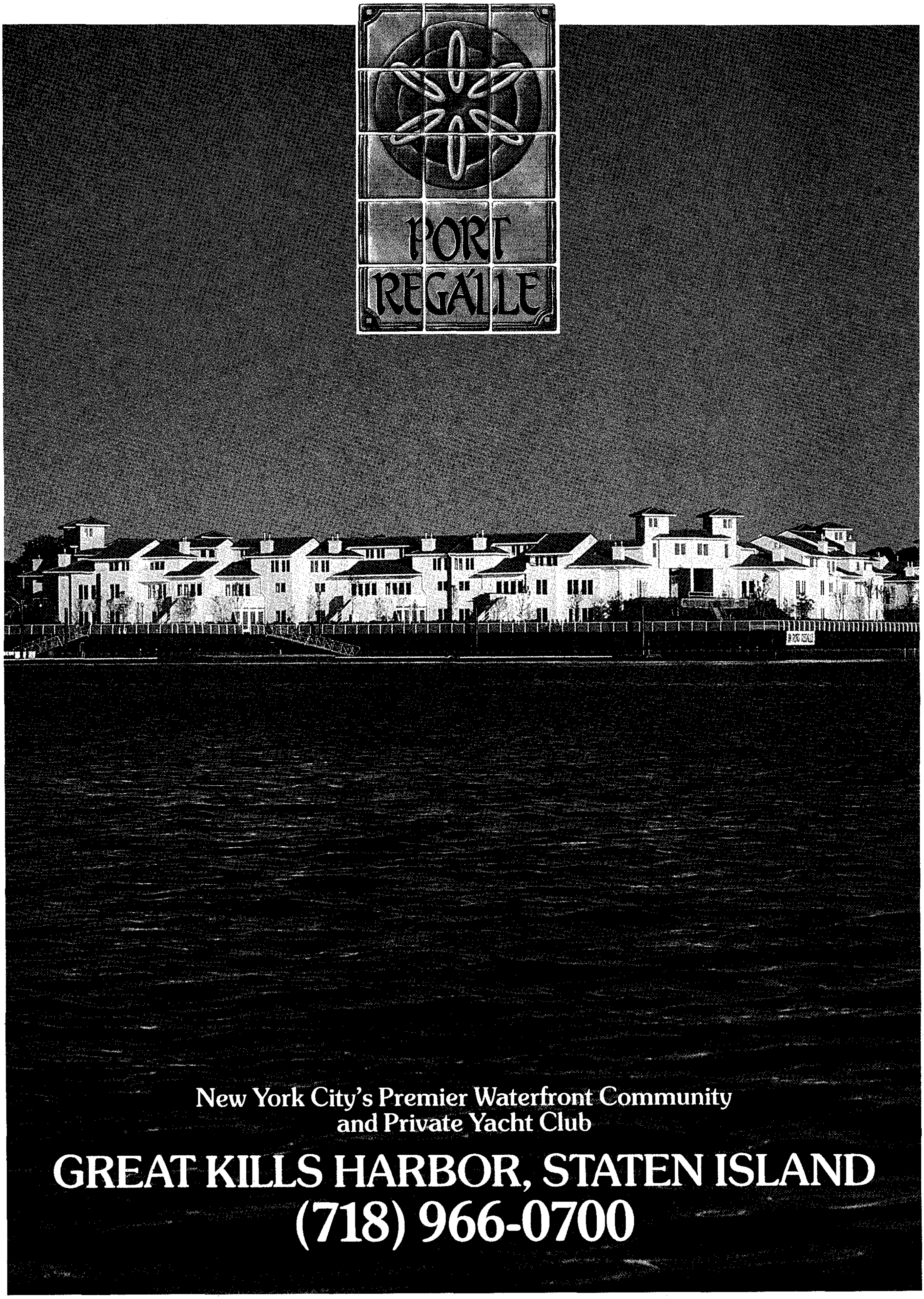

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By Larry Estridge

For the homebuyer who is torn between living in the city and moving to the suburbs, Staten Island has much to offer. It's close to Manhattan (25 minutes by ferry). The public schools are among the city's best, with students achieving some of the highest reading scores. The crime rate is the city's lowest. And there are more than 5,000 acres of parks, with more open space than any other borough.

Staten Island also offers a wide range of housing—and amenities usually associated with Manhattan's luxury developments—for the lowest prices in the five boroughs. Prospective buyers can choose a luxury seaside condominium on a private beach with a marina, or a palatial hillside dwelling with views of New York Harbor. For those with limited budgets, Staten Island developers are building some of the least-expensive new, non-subsidized housing in the metropolitan area. And regardless of how much one has to spend, the dollar buys two or three times as much space on Staten Island as in Manhattan.

Homeowners will also find that monthly maintenance charges and taxes are often a fraction of Manhattan costs. In addition, buyers of new housing benefit from city tax abatement, which can result in savings of thousands of dollars in those crucial early years after buying a home.

These factors have combined to make Staten Island one of the fastest-growing residential-real-estate markets in the New York metropolitan area: Nearly 7 percent of all new-home construction in the state is taking place there. Although its population has almost doubled in the past 25 years, Staten Island remains little known to outsiders, and residents often refer to it as "the forgotten borough."

Staten Island's history has always revolved around its strategic location and natural features. When Henry Hudson sighted the island in 1609, its 60-odd square miles were replete with virgin forests, rich soil, and scenic terrain. Staten Island's 57-mile coastline had pristine beaches and one of the best natural anchorages in this part of the Atlantic, Great Kills Harbor.

Staten Island officially became part of New York City in 1898, but its geographic isolation from the rest of the city fostered its residents' sense of themselves as a people apart. Between 1928 and 1931, three bridges were built connecting Staten Island to New Jersey: the Goethals Bridge, the Bayonne Bridge, and the Outerbridge Crossing. But a link to New York City's boroughs wasn't constructed until more than 30 years later, so development lagged behind the rest of the city. Much of the land was farmed, and there were thousands of acres of undisturbed forest. In some areas, roads remained unpaved, and most of Staten Island had no sewer system.

> FROM A SEASIDE CONDOMINIUM ON A PRIVATE BEACH TO A PALATIAL HILLSIDE HOME WITH VIEWS OF NEW YORK HARBOR, STATEN ISLAND OFFERS SIGNIFICANTLY MORE SPACE FOR YOUR MONEY THAN MANHATTAN.

The opening of the Verrazano-Narrows Bridge in 1964 was the beginning of a new era, one that was not welcomed by all residents. Along with the bridge came Staten Island's first expressway. The pace and scale of development changed to meet pent-up demand for new housing from overcrowded Brooklyn. Farms gave way to townhouse developments.

In 1960, Staten Island's population was about 220,000. Today it stands at nearly 400,000, and growth is projected into the coming century. Staten Island continues to have the largest stock of buildable land in the five boroughs, and the demand for housing has made construction its largest industry.

Staten Island's banks are actively involved in financing local development as well as providing mortgages for housing purchases. The two oldest and largest are the Staten Island Savings Bank and the Richmond County Savings Bank, both of which date from the last century. Robert S. Ryan, a vice-president of Staten Island Savings, says that the local housing market is "very sensitive to mortgage rates, and with rates tending upward, people who are straining at 10.5 percent could be knocked out of the market."

Thirty-year fixed-rate mortgages on Staten Island are currently running between 10.5 and 11.5 percent. One of the products that Staten Island Savings offers is a biweekly mortgage plan that reduces the term to 21 years and cuts the total interest payment over the course of the loan by more than one-third.

Janet Ryan, manager of the mortgage department at Richmond County, says that many of her customers prefer adjustable-rate mortgages. "We don't charge points on our adjustables, which could represent an immediate savings of a couple of thousand dollars," she says.

The Staten Island market includes new housing ranging in price from $100,000 to $1.5 million and up, with most units in the $150,000 to $600,000 range. Buyers in search of exclusive properties may find what they are looking for on Staten Island's Todt Hill. It's the highest point on the Eastern seaboard, with spectacular views of New York Harbor, and its real estate is so highly valued that 4,500-square-foot, million-dollar homes fill virtually their entire sites.

DOWN BY THE SEA

Located on the southeastern shore of the island, Port Regálle—a new condominium community patterned after a Mediterranean village—offers seaside resort-style living year-round. In addition to a clubhouse, tennis courts, and a swimming pool, residents will have access to a marina and a private beach at the mouth of Great Kills Harbor.

The community's 38-acre site will ultimately accommodate 340 units; to date 60 attached units have been built. All feature clay-tile roofs and stucco exteriors. Architect John Ciardullo's serpentine arrangement of units maximizes harbor and ocean views.

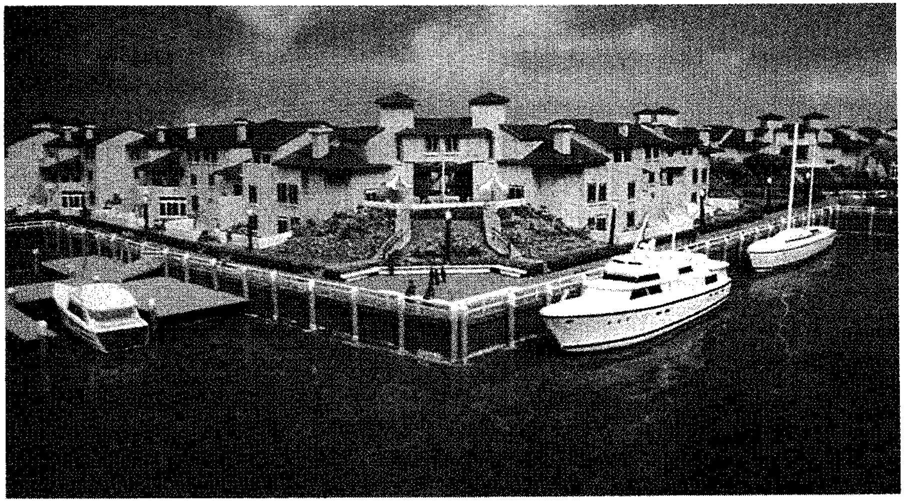
The smallest unit, a one-bedroom duplex, measures 1,532 square feet—twice the size of most one-bedroom apartments in Manhattan. The largest unit, which is nearly 3,100 square feet, has four and a half baths, two master suites, and two fireplaces. Prices for these are approximately $200 per square foot, with monthly charges averaging $260.

Port Regálle also enjoys the benefits of the 421a tax-abatement program, under which taxes on condominiums are phased in over a fifteen-year period. Owners pay taxes only on the land for the first eleven years. For most Staten Island condominiums, this amounts to $12 to $15 per month, according to Staten Island broker William Di Biasi.

For new one- and two-family homes, 421b regulations apply. Taxes are phased in over eight years, and owners pay taxes only on the land for the first two years. In the third year, payments reach 25 percent of total assessment, and in years four through eight, taxes increase by 12.5 percent each year.

One new project that offers the advantage of 421b is Captain's Quarters, a 266-townhouse development in the Prince's Bay community. Situated on a bluff overlooking Raritan Bay, the development is flanked by Lemon Creek Park to the east and Mount Loretto to the west. It took seven years to clear legal hurdles for the project, but in the three years since construction began, 110 units have been sold.

These three-story homes range in size from 1,600 to 2,337 square feet, with prices from $210,000 to $435,000. Homeowners dues are $67 per month, which covers maintenance of community grounds, tennis courts, the swimming pool, and activities center.


Port Regálle, on Great Kills Harbor, is patterned after a Mediterranean village.

MID-ISLAND LUXURY

Essex Park is something new for Staten Island. Here, near the Staten Island Mall (the borough's major shopping area), sixteen luxury buildings of four to six stories—comprising a total of 1,100 units—are being built on eighteen landscaped acres.

The focus of the Essex Park community will be an 18,000-square-foot "life-style center" featuring indoor and outdoor pools, racquetball courts, an exercise room, saunas, and lighted tennis courts.

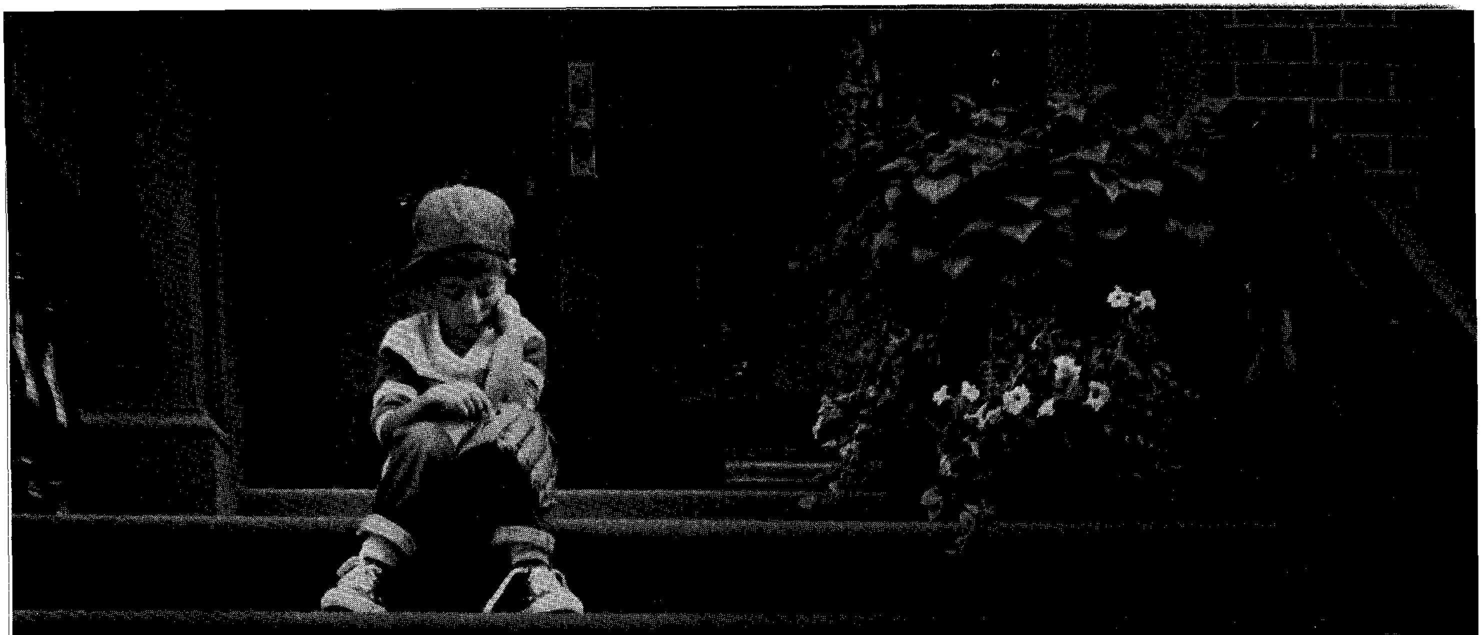
Essex Park developers hope to fill a gap in the local market, as well as compete with Manhattan developers by offering an upscale product with impressive amenities for about $170 per square foot.

Chestnut Hill at Essex Park, a six-building project of the La Rocca brothers, features postmodern façades and mansard roofs with terra-cotta tile. The Wellington, a two-building project of Frank DiMisa and Domenic Pellito, and Quail Run, the four-building project of DiMisa with Sardi Laquidara, both have Art Deco façades and detailing.

All the Essex Park buildings share some elements, but the different developers' marketing strategies are reflected in apartment layouts. Those at the Wellington and Quail Run maintain a traditional separation of functions. Chestnut Hill units feature command-center kitchens that maximize openness and flexibility.

At Essex Park, the developers' concern with quality is reflected in their choice of appointments. Chestnut Hill units, for example, contain marble kitchen floors, oak cabinets, cast-iron sinks, and Kohler fixtures. A two-bedroom, 1,100-square-foot apartment is priced at $175,000.

Centennial Estates, another new project near the mall, will have 200 New England–style townhouses on eleven acres. Joseph Casavecchia, the developer, says, "People are more design-conscious today and expect more features, like large bathrooms and eat-in kitchens"—both of which he has incorporated into Centennial Estates.



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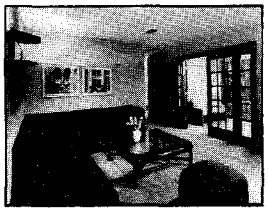

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The clustered two-story townhouses are available in four different models, with 1,200 to 1,500 square feet of living space. Most models have skylights, and the top-of-the-line unit comes with a whirlpool bath and a fireplace. Prices range from $198,000 to $240,000. Exclusive of mortgage, the only monthly charges are taxes: $20 a month for the first two years, under 421b.

ENCOURAGING DEVELOPMENTS

Windsor Square at Westerleigh is a 68-unit townhome enclave on a two-acre site in one of Staten Island's older, established communities. Express buses on the corner get commuters to Manhattan in 40 minutes, and the ferry is just a few miles away.

The developers of Windsor Square, Mario and Dawn Martinez, are creating affordable homes with custom touches such as Italian ceramic tile, pedestal sinks, and skylights.

One- and two-bedroom models, with 993 to 1,512 square feet of living space, respectively, are available. The three-story layouts provide for a diversity of activities and privacy for family members. In Manhattan, these triplex units would cost from $300,000 to $600,000 or more, depending on location. Windsor Square prices start at $139,000, with monthly homeowners dues of $41.

> THE CITY'S LEAST CROWDED BOROUGH HAS BECOME ONE OF THE MOST RAPIDLY DEVELOPING COUNTIES IN THE STATE.

Willowbrook Heights is a 72-unit condominium development in neighboring Willowbrook. Some of the models have an eat-in kitchen, a formal dining room, and a foyer. All are fully carpeted and have balconies.

Developer John DiLorenzo's aim at Willowbrook Heights is to offer a well-built home with a minimum of extras, to keep costs down. The one- and two-bedroom units measure from 900 to 1,100 square feet, and are priced at $135,000. Common charges are $25 per month, and fifteen-year tax abatement applies.

Heron Pond, a 190-unit condominium development near the Goethals Bridge, combines economical living space with innovative design. Stephen B. Jacobs, an award-winning architect, is the developer of the Colonial-style project. Nearly half of the development's twelve-acre site is being maintained as a nature preserve.

The units, which are available in four different layouts, range in size from a two-bedroom, 730-square-foot model ($114,000) to a 1,400-square-foot four-bedroom

($167,500). The latter features cathedral ceilings, a country kitchen and family room, a walk-in closet, and a fourth bedroom that can serve as a library.

AN EXTENDED COMMUNITY

A number of new townhouse developments are being built in Huguenot, a community in the south-central part of Staten Island, only fifteen minutes from the Verrazano-Narrows Bridge. The first townhouse development here dates from 1969, when a limited sewer system was installed with municipal support. This system has since been expanded.

Some land in this area that was selling for $1 per square foot twenty years ago is now worth twenty times that, according to Ralph Zurlo, president of the New York City Builders Association and one of the developers of Huguenot Hills, a new 108-unit townhome community. Huguenot Hills is attracting young families from throughout the city, says Zurlo. There are two basic models here: a two-bedroom, 1,000-square-foot duplex and a two-bedroom, 1,200-square-foot triplex.

Homes at Huguenot Hills have a private backyard, a wood deck off the kitchen, and a sodded front lawn. Oversize baths and eat-in kitchens are standard, and some units have bay windows, a balcony, skylights, and a cathedral ceiling in the master bedroom. Prices start at $155,000 and rise to $170,000 for the larger unit.

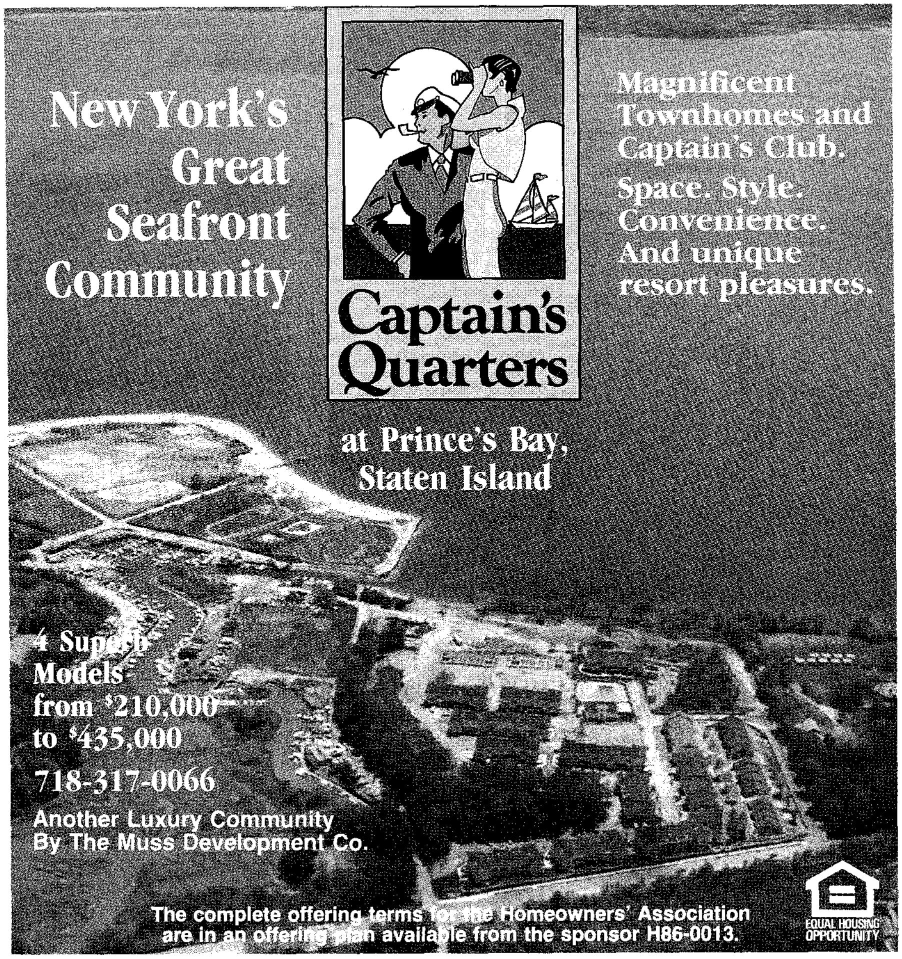
Coventry Place, a 30-townhouse development near Huguenot Hills, offers three-story brickfront homes situated on a private street. Each of the two models, a 1,530-square-foot two-bedroom and a 1,785-square-foot three-bedroom, has architectural details that reflect a Colonial motif.

Luxurious touches include Palladian windows, cathedral ceilings, and skylights. John Paul Toronto, the developer, says that Coventry Place is attracting the upper end of the first-time-buyers' market, with prices of $179,000 and $195,000.

Adjacent to the 18-hole public South Shore Golf Course, Avon at Huguenot Village is a 400-unit townhome development that offers some of the most affordable, non-subsidized housing in the metropolitan area. When Avon first opened for sales in December 1985, one model sold for $88,000. Now, with 192 units occupied, it is selling for $132,000.

Some of the early buyers have resold their homes at a handsome profit, according to Avon developer Lloyd Fetner. Qualified buyers can take advantage of a special arrangement with Brooklyn Federal Savings & Loan Association for financing with no closing costs.

The Avon townhouses come equipped with European-style kitchens, washer and dryer,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The complete offering terms for the Homeowners' Association are in an offering plan available from the sponsor H86-0013.

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WILLOWBROOK HEIGHTS

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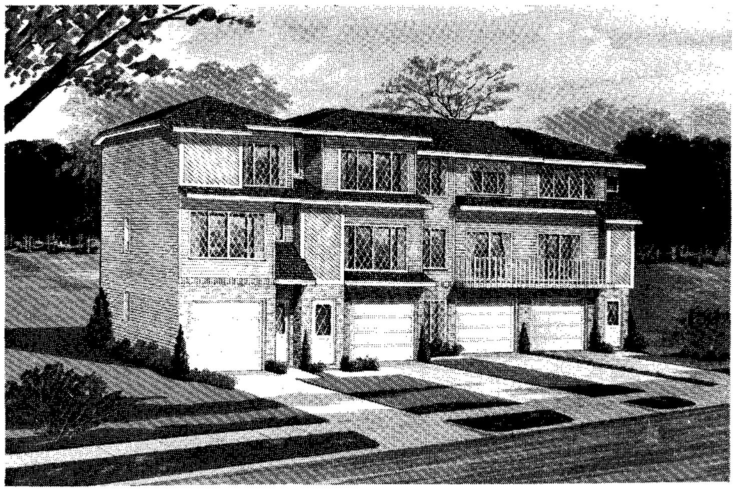

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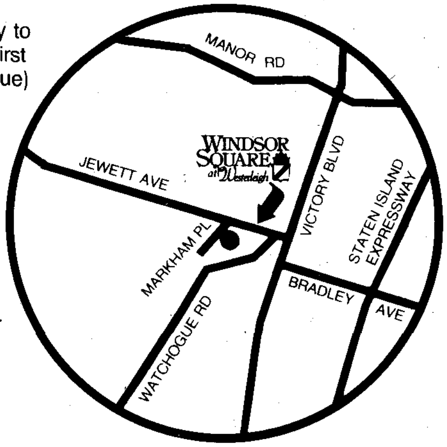

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and wall-to-wall carpeting. The three basic layouts range from 1,050 to 1,150 square feet; each model has distinctive features. The largest one has a formal dining room and two complete master suites, each with master bedroom and adjoining bath—a particularly good layout for friends who have pooled resources to buy a home.

The twenty-acre community will include a children's play area and outdoor swimming pool in addition to its two-acre nature preserve.

THE LAST FRONTIER

Staten Island covers an area three times that of Manhattan. Yet nearly 25 years after the start of its residential building boom, Staten Island's population has just surpassed the level of Manhattan's in 1845. The quality of life on Staten Island continues to change, as new residents strain local services.

"We are constantly playing catch-up, because infrastructure lags behind development," says Maxine Spierer, chairman of Staten Island's Community Board 3. Jon Benguiat, an assistant to Borough President Ralph J. Lamberti, agrees. "Virtually the entire southern third of the island is without sanitary and storm sewers, and the ground's absorption capacity is limited."

The road system is another source of concern. "Hundreds of housing units have been built near what were country roads until a couple of years ago. The road system has not kept pace with development," says Benguiat. The result is rush-hour traffic tie-ups. Other local problems also require attention. At the top of the list, Staten Island's Fresh Kills Landfill, effectively the sole active garbage-disposal site in the city, is a continuing source of distress to residents.

Nevertheless, government leaders and Staten Island residents are beginning to take steps to balance growth with the needs of the environment and the capacity of existing systems. There is also increasing awareness that ecologically sensitive areas require protection from development. Two thousand acres of public and private land have recently been designated wetlands by the state.

Whatever problems may exist, Staten Island still has room to grow, and its many attractive features have made it the place to which New Yorkers are most likely to relocate within the city. It is particularly convenient to lower Manhattan, which draws nearly 60,000 commuters from Staten Island each day.

Perhaps most important, Staten Island remains unique in that it offers something akin to a rural life-style in New York City. Staten Island Savings Bank's Robert Ryan puts it this way: "Staten Island is the last frontier of New York—and it's still a relatively peaceful place to live." ◉

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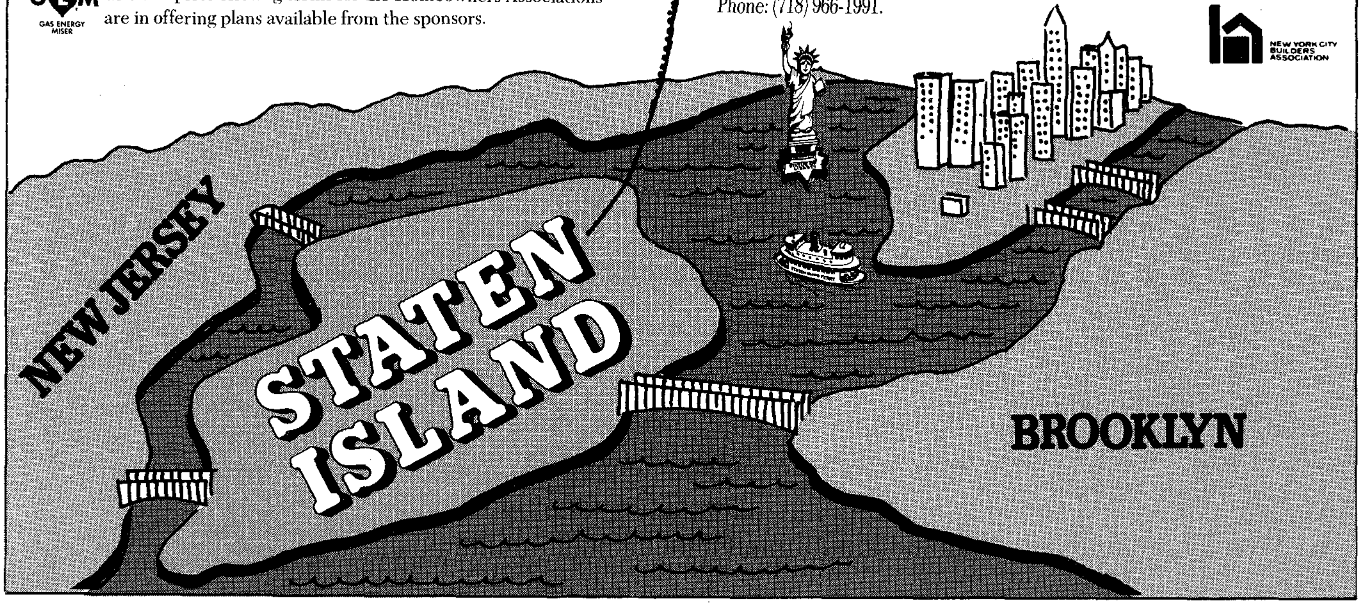
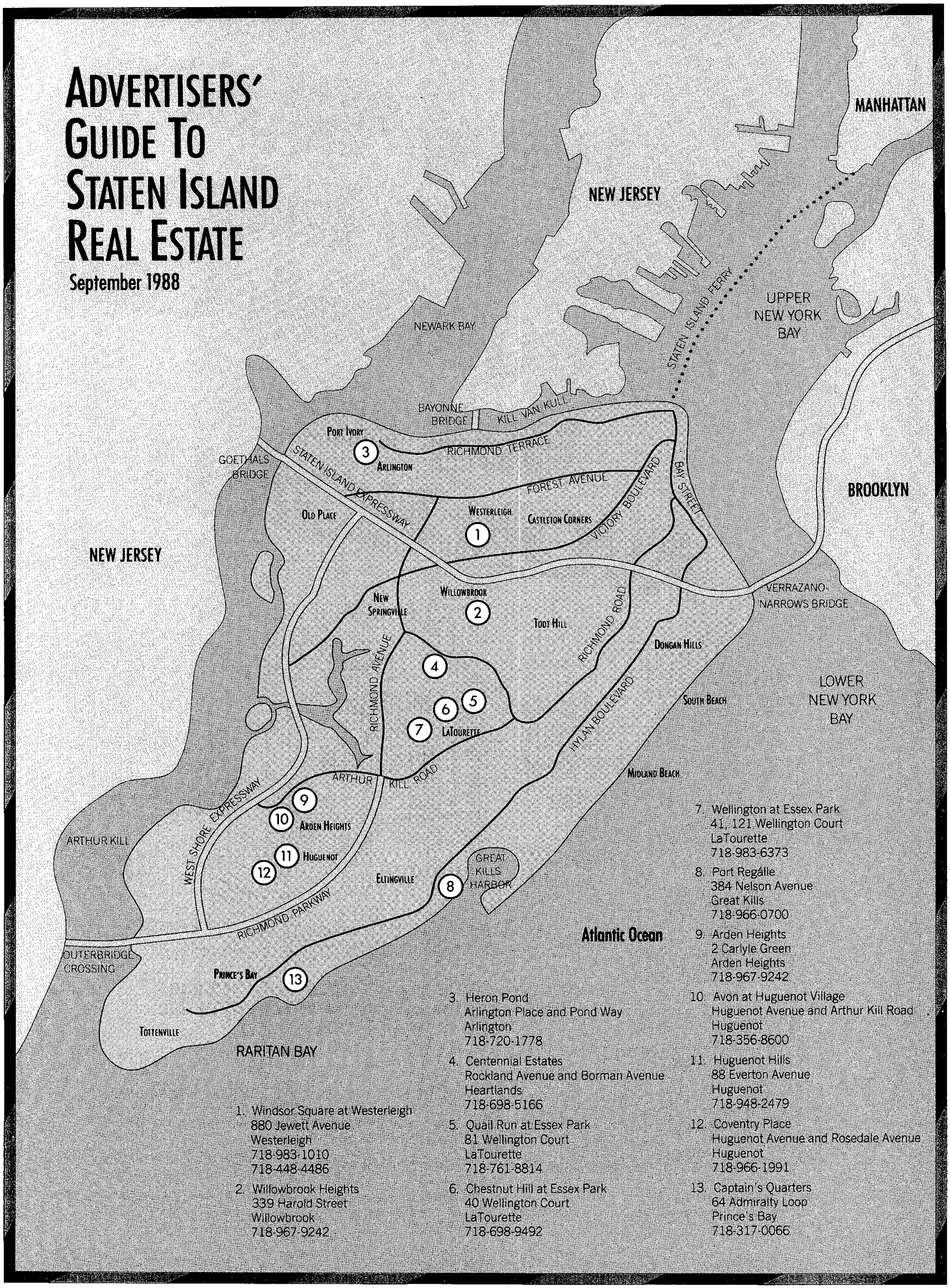


ADVERTISERS' GUIDE TO STATEN ISLAND REAL ESTATE

September 1988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10
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11
HUGUENOT
12
GREAT KILLS HARBOR
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   880 Jewett Avenue
   Westerleigh
   718-983-1010
   718-448-4486
2. Willowbrook Heights
   339 Harold Street
   Willowbrook
   718-967-9242
3. Heron Pond
   Arlington Place and Pond Way
   Arlington
   718-720-1778
4. Centennial Estates
   Rockland Avenue and Borman Avenue
   Heartlands
   718-698-5166
5. Quail Run at Essex Park
   81 Wellington Court
   LaTourette
   718-761-8814
6. Chestnut Hill at Essex Park
   40 Wellington Court
   LaTourette
   718-698-9492
7. Wellington at Essex Park
   41, 121 Wellington Court
   LaTourette
   718-983-6373
8. Port Regálle
   384 Nelson Avenue
   Great Kills
   718-966-0700
9. Arden Heights
   2 Carlyle Green
   Arden Heights
   718-967-9242
10. Avon at Huguenot Village
    Huguenot Avenue and Arthur Kill Road
    Huguenot
    718-356-8600
11. Huguenot Hills
    88 Everton Avenue
    Huguenot
    718-948-2479
12. Coventry Place
    Huguenot Avenue and Rosedale Avenue
    Huguenot
    718-966-1991
13. Captain's Quarters
    64 Admiralty Loop
    Prince's Bay
    718-317-0066

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LOW INTEREST: 7%** (7% A.P.R.)

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One-bedroom townhomes from $132,490
Two-bedroom townhomes from $139,990

Avon at huguenot village

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Phone: (718) 356-8600

Model open daily 11-5. Closed Tues & Wed.

*Typical Financing: The Linden-Price: $132,490. Down Payment: $6,625. 30-year adjustable rate mortgage of $125,875 at 7 3/4% interest (7 3/4% annual percentage rate) fixed for the first year. 12 monthly payments of $901.78 for first year, plus taxes ($11/mo) and insurance. Interest rate to be adjusted yearly with increases not to exceed 2% per year, and with a lifetime maximum of 14%. Monthly payments for years 2 through 30 may vary accordingly.

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*For Qualified Buyers

**With 10% Down • Based on Rates as of August 1st 1988.

***Excluding Transfer Taxes

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This advertisement is not an offering in the Homeowners Association, which can be made by formal prospectus only.

HOT PROPERTIES

STATEN ISLAND

Staten Island attracts homebuyers by offering reasonable real-estate prices and room to raise a growing family. New residential properties here are, for the most part, community oriented, and homeowners associations (supported by monthly homeowners dues) maintain the common land and facilities such as tennis courts and health clubs.

Here is a selection of Staten Island properties currently available for sale. Prices reflect the market this summer and are subject to change. Not all of the unit types mentioned for each property may still be available. Properties are organized according to their proximity to Manhattan. As a location guide, an advertisers' map appears on page 11A.

WINDSOR SQUARE AT WESTERLEIGH

880 Jewett Avenue, Westerleigh.
SALES: Martco Organization, 718-983-1010, 718-448-4486.
3 stories; 68 townhouse units.
Homeowners association.
Projected occupancy date: Fall 1988.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
1-bdrm	993	$139K	$41
2-bdrm	1,512	$172K	$41

AMENITIES: Pets allowed.

TOWNHOUSES: All: Carpeting, garage, skylight, washer/dryer, knee-to-ceiling windows. Some: Balcony, walk-in closet, fireplace, foyer, eat-in kitchen, pass-through kitchen, pantry, powder room.

CEILING HEIGHT: 8'.

WILLOWBROOK HEIGHTS

339 Harold Street, Willowbrook.
SALES: Willowbrook Heights Development Corp., 718-967-9242.
2 stories; 72 residential units.
Condominium.
Projected occupancy date: Spring 1989.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	900–1,100	$133–138K	$25
2-bdrm	900–1,100	$133–138K	$25

AMENITIES: Landscaped grounds, parking, pets allowed.

APARTMENTS: All: Balcony, carpeting. Some: Bathroom adjoining each bedroom, formal dining room, foyer, eat-in kitchen.

CEILING HEIGHT: 8'.

The listings in this special advertising section have been compiled by New York Magazine *with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.*

HERON POND

Arlington Place and Pond Way, Arlington.
SALES: Stephen B. Jacobs & Associates, 718-720-1778.
2, 3 stories; 190 residential units.
Condominium.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
2-bdrm	800–875	$114–132K	$73–87
Townhouse			
3-bdrm	1,176	$141–167K	$97–119
4-bdrm	1,400	$167–182K	$127–131

AMENITIES: Parking, pets allowed, landscaped sun deck with barbecue facilities. Five-acre nature preserve.

APARTMENTS: All: Bathroom adjoining each bedroom, carpeting, eat-in kitchen. Some: Balcony, cathedral ceiling, walk-in closet, den, formal dining room, dressing room, foyer, garden, pantry, patio, powder room, skylight, washer/dryer, knee-to-ceiling windows.

CEILING HEIGHTS: 8'–14'.

CENTENNIAL ESTATES

Rockland Avenue and Borman Avenue, Heartlands.
SALES: Centennial Estates, Inc., 718-698-5166.
2 stories; 54 townhouse units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Real-estate Taxes
2-bdrm	1,200	$198K	$20
3-bdrm	1,200–1,500	$199–240K	$20

TOWNHOUSES: All: Basement, carpeting, cathedral ceiling, foyer, garage, garden, eat-in kitchen, pass-through kitchen, powder room, skylights, washer/dryer, private yard. Some: Walk-in closet, fireplace.

CEILING HEIGHTS: 8'–12'.

QUAIL RUN AT ESSEX PARK

81 Wellington Court, LaTourette.
SALES: *Quail Run at Essex Park, Inc.,*
Marie Brill, 718-761-8814.
4 stories (3 buildings); 111 residential units total.
Condominium/homeowners association.
Projected occupancy date: Winter 1988/89.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	651	$115K	$107
1-bdrm	753–821	$140K	$122
2-bdrm	1,082	$170K	$147
Duplex			
2-bdrm	1,220	$190K	$169
3-bdrm	1,561	$250K	$202

*Includes homeowners dues.

AMENITIES: Banquet room, card room, garage, health club with indoor and outdoor swimming pools, meeting room, pets allowed, video intercom, racquetball and tennis courts.

APARTMENTS: All: Carpeting, washer/dryer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, pass-through kitchen, powder room.

CEILING HEIGHT: 8'.

CHESTNUT HILL AT ESSEX PARK

40 Wellington Court, LaTourette.
SALES: Schlaefer Associates, 718-698-9492.
4 stories (4 buildings); 124 residential units total.
Condominium/homeowners association.
Projected occupancy date: Winter 1988/89.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	648–853	$120–145K	$99–122
2-bdrm	1,138	$175K	$153
Duplex			
2-bdrm	1,229	$185K	$174

*Includes homeowners dues.

AMENITIES: Banquet room, card room, garage, health club with indoor and outdoor swimming pools, meeting room, pets allowed, video intercom, racquetball and tennis courts.

APARTMENTS: All: Carpeting, washer/dryer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, den, pass-through kitchen, powder room.

CEILING HEIGHT: 8'.

WELLINGTON AT ESSEX PARK

41, 121 Wellington Court, LaTourette.
SALES: 718-983-6373.
4 stories (two buildings); 89 residential units total.
Condominium/homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	600–700	$103–115K	$107
1-bdrm	825	$149K	$122
2-bdrm	1,085	$170K	$147
Duplex			
2-bdrm	1,225	$190K	$169
3-bdrm	1,565	$250K	$202

*Includes homeowners dues.

AMENITIES: Banquet room, card room, garage, health club with indoor and outdoor swimming pools, meeting room, pets allowed, video intercom, racquetball and tennis courts.

APARTMENTS: All: Carpeting, formal dining room, washer/dryer, oversize windows. Some: Balcony, walk-in closets, dressing room, foyer, eat-in kitchen, powder room.

CEILING HEIGHT: 8'.

PORT REGÁLLE

384 Nelson Avenue, Great Kills.
SALES: 718-966-0700.
3 stories; 60 residential units.
Condominium/homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Duplex			
1-bdrm	1,532–1,685	$325–390K	$242
2-bdrm	1,769–1,950	$350–425K	$282
3-bdrm	1,724–2,048	$395–495K	$282
Townhouse			
3-bdrm	3,054–3,070	$550–575K	$411

AMENITIES: Beach house with kitchen facilities and sun deck, clubhouse with meeting room, kitchen facilities, exercise room, and sauna, marina, parking, pets allowed, promenade, dockmaster, 24-hour gatekeeper, security patrol, outdoor swimming pool with landscaped sun deck, tennis courts.

APARTMENTS: All: Carpeting, sloped ceiling, fireplace, foyer, garage, garden, eat-in kitchen, powder room, washer/dryer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, dressing room, fireplaces, pass-through kitchen, loft, spiral staircase, terrace, viewing tower, clerestory windows.

CEILING HEIGHTS: 8'–19'.

AVON AT HUGUENOT VILLAGE

Huguenot Avenue and Arthur Kill Road, Huguenot.
SALES: Kathy Borello, 718-356-8600.
2 stories; 400 townhouse units.
Homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
1½-bdrm	1,050	$132K	$44
2-bdrm	1,050–1,150	$140–150K	$44

AMENITIES: Children's play yard, pets allowed, outdoor swimming pool with landscaped sun deck.

TOWNHOUSES: All: Carpeting, powder room, washer/dryer, oversize windows. Some: Attic, bathroom adjoining each bedroom, cathedral ceiling, walk-in closet, formal dining room, loft, patio, skylight, private yard.

CEILING HEIGHTS: 8'–14'.

HUGUENOT HILLS

88 Everton Avenue, Huguenot.
SALES: Lorraine Turano, 718-948-2479.
2-3 stories; 108 townhouse units.
Homeowners association.
Projected occupancy date: Winter 1988/89.

STATEN ISLAND'S
BEST NEW HOME VALUE
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2 & 3 BEDROOM ONE FAMILY HOMES
3 BEDROOM From $196,500
in the center of Staten Island's most desirable Heartland's Location

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MAGNIFICENT ACCOMMODATIONS: Cathedral ceilings and skylights, imported European cabinets and more!
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CENTENNIAL ESTATES
at HEARTLANDS

GEM
GAS ENERGY MISER

ROCKLAND AVE. and BORMAN AVE., STATEN ISLAND
Furnished Models open 7 days 12 noon to 5 PM • Model Home Phone 698-5166
DIRECTIONS: Staten Island Expressway to Bradley Avenue exit. At 2nd traffic light (Wooley Avenue) turn left. Wooley Avenue changes to Forest Hill Road. Proceed to 3rd traffic light, turn right onto Rockland Avenue. Proceed on Rockland Avenue to Borman Avenue and models.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
Duplex			
2-bdrm	1,000	$155K	$46
Triplex			
2-bdrm	1,200	$170K	$46

AMENITIES: Landscaped grounds, parking, pets allowed.

TOWNHOUSES: All: Basement, carpeting, wood deck, eat-in kitchen, powder room, private yard. Some: Balcony, cathedral ceiling, foyer, garage, recreation room, skylight, bay windows.

CEILING HEIGHTS: 8'–11'.

COVENTRY PLACE

Huguenot Avenue and Rosedale Avenue, Huguenot.
SALES: Liz Masseria, 718-966-1991.
3 stories; 30 townhouse units.
Homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
2-bdrm	1,530	$179K	$60
3-bdrm	1,785	$195K	$60

AMENITIES: Private landscaped road.

TOWNHOUSES: All: Balcony, carpeting, foyer, garage, garden, eat-in kitchen, powder room, recreation room, oversize windows, Palladian windows. Some: Cathedral ceiling, formal dining room.

CEILING HEIGHTS: 8'–11'.

CAPTAIN'S QUARTERS

64 Admiralty Loop, Prince's Bay.
SALES: Prince's Bay Company, Vivian Gabel, 718-317-0066.
3 stories; 266 townhouse units.
Homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
2-bdrm	1,600–2,337	$210–435K	$67
3-bdrm	2,148–2,337	$240–435K	$67

AMENITIES: Billiards room, card room, health club with outdoor swimming pool and landscaped sun deck, meeting room with fireplace and kitchen facilities, parking, pets allowed, tennis courts.

TOWNHOUSES: All: Balcony, carpeting, foyer, garden, powder room. Some: Basement, walk-in closet, fireplace, garage, eat-in kitchen, whirlpool bath, bay windows, greenhouse windows.

CEILING HEIGHT: 8'.

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NO	**RATE WORRIES**	*Your initial rate is locked in on receipt of a completed application*
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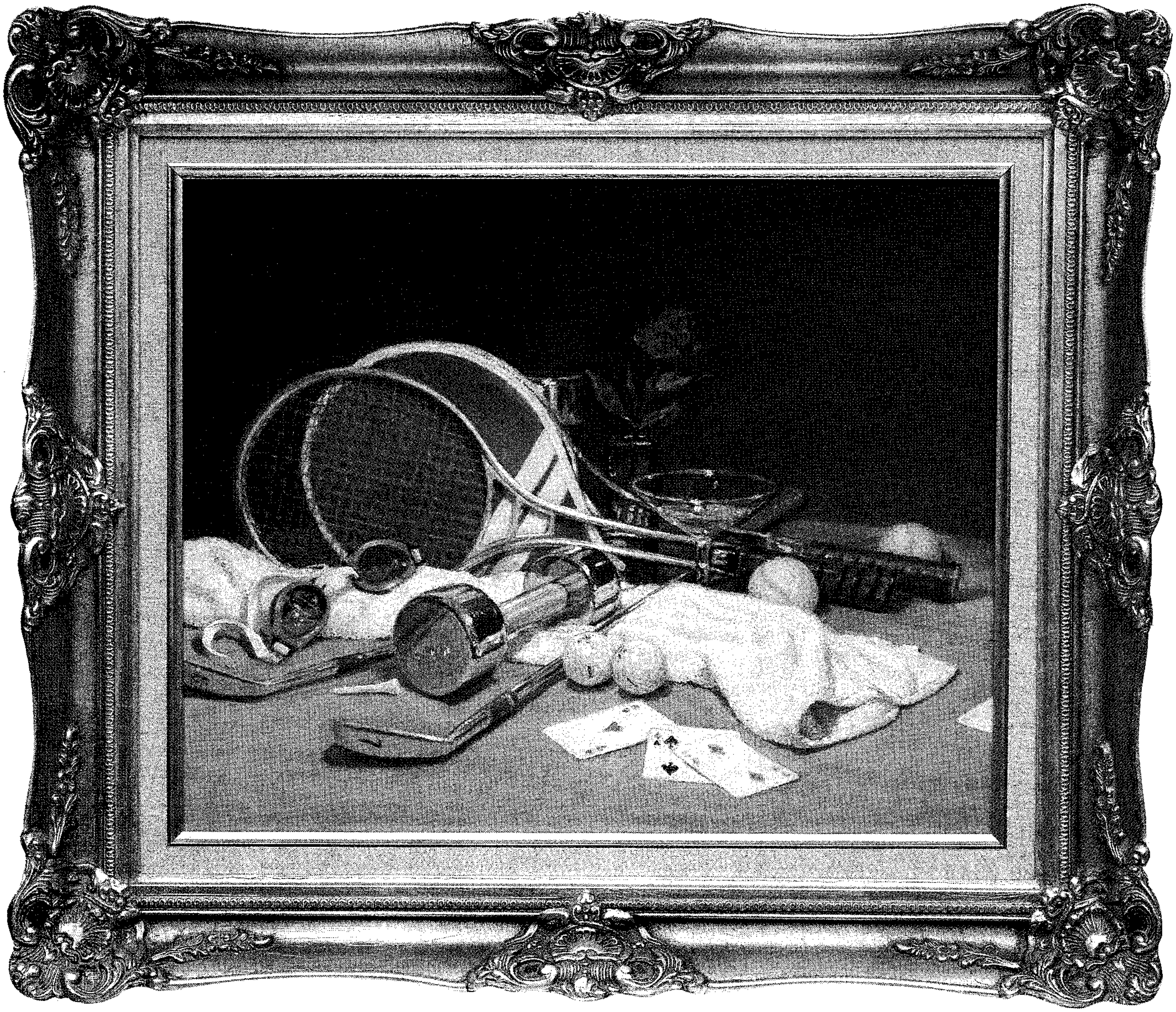

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ESSEX
Park
The Fine Art of Living

Chestnut Hill at Essex Park (718) 698-9492
Wellington at Essex Park (718) 983-6373
Sales Office Hours: Daily, 11am to 5pm
Thursdays, 3pm to 9pm

The complete offering
terms are in an offering plan
available from the sponsor.

EQUAL HOUSING OPPORTUNITY

Directions: From the Verranzano Bridge, take Staten Island Expressway to Bradley Ave. exit, go to second traffic light (Wooley Ave.) and turn left, go over the expressway taking Wooley Ave. into Forest Hill Rd., past golf course to Richmond Hill Rd. make a right turn on Richmond Hill Rd. to a left on Wellington Court and continue to Essex Park community.

(continued from page 88)

After a period of remediation, a child may be able to work independently for a few years, but parents should keep a close watch. As the requirements of schoolwork become more demanding, children often need outside help again. Negotiating with an adolescent takes tact and sensitivity, since teenagers striving for independence often bolt at the prospect of a tutor or parent seemingly reining them in.

Parents don't need any special education to be LD vigilantes.* Keeping tabs on a child's progress simply means asking questions, paying attention to what the child can and cannot do, and looking for signs of improvement. Most important, it means listening to the child.

GREAT EXPECTATIONS

TO FLOURISH, CHILDREN with LDs need to live in homes where there is constant encouragement. Psychologist Betty Osmon, the author of several books on learning disabilities, tells parents, "Talk about the problem. And don't just tell your children how bad they are; give them honest compliments. Do the same thing when you set standards: Don't expect too much, but don't overindulge them, either—it only reinforces feelings of inadequacy."

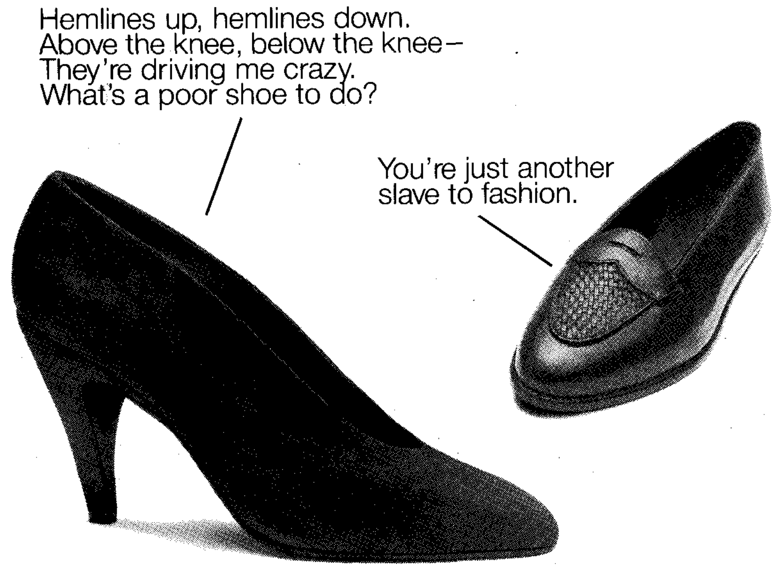
Structure and discipline, those essentials of good parenting, are vital for these children. "Rules and limits are important," writes Dr. Osmon in *No One to Play With,* her book on the social aspects of LDs. "Be sure that your child understands what's expected of him and that you're not asking more of him than he can accomplish. On the other hand, don't let his learning disability be an excuse for nonperformance. In areas where he feels relatively secure, perhaps he can strive to do more."

Pamela Elliott was willing to leave town to help her son, but she refused to coddle him. "You can't let your child use the LD as an excuse to get out of tough situations," she says. She tells parents to have realistic but high expectations—that means giving children an accurate picture of their learning difficulty and being neither too critical nor overly complimentary. "At fourteen, Michael knows his strengths and weaknesses—and has already learned how to be his own advocate. He's been trained to say, 'I'm sorry,

---

**Information about LDs, educational therapists, and parent workshops can be obtained from support organizations like the Orton Dyslexia Society (691-1930) and the New York Association for Learning Disabilities, which sponsors an LD Helpline: 677-3838.*

HIGH HEEL ANXIETY


Hemlines up, hemlines down.
Above the knee, below the knee—
They're driving me crazy.
What's a poor shoe to do?
You're just another
slave to fashion.

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but I'm having difficulty. Could you explain that again?' "

Such security comes from self-esteem, says Dr. Osmon. Like many psychologists and educators in the field, she underscores the importance of helping these children find a special interest or talent—preferably something that is outside of the academic setting.

That can be tricky for image-conscious New Yorkers. "Parents who live by writing—journalists, teachers, psychologists—find pleasure, excitement, and achievement in the written word," observes Sally Smith, who opened the Lab School in Washington, D.C., 21 years ago, when she couldn't find a school for her dyslexic son; she still runs the school. "I have a number of parents who say, 'My child has no talents.' They see that the child is good with his hands, but they don't pay attention because it's not academic. They're afraid he'll grow up to be a mechanic."

Parents who help children compensate by finding things they can do well and who provide a home environment with definite rules, procedures, and schedules often walk a fine line: They must support their children yet also teach them to stand up for themselves. They must recognize their children's weaknesses but never lower their expectations, because these children also have strengths.

Dr. Hagin, known for her longitudinal studies of this population, wants parents to remember, "They're not a disabled group once they get out of school—especially the ones who have parents aware enough to seek professional help." For twenty years, she followed the progress of 87 of her students who had been given language training. "Most turned out well," she says. "Forty-seven completed college. Eight became engineers (one registered a patent on neutralizing dioxin), two became lawyers, two went into real estate, two became art historians, fourteen went into management, five do clerical work; among the others are a journalist, a copywriter, an accountant, several teachers, and a photographer."

In fact, some of the traits that make it difficult for these children to learn often translate into assets in adulthood. Because they don't see the world the way "normal" people do, those with learning difficulties may be good problem-solvers and can be exceptionally creative as well.

WITH GREATER AWARENESS and acceptance of learning disabilities, even top prep schools and "name" colleges are starting to appreciate learning-disabled children's special gifts. Many prep schools and colleges now allow students to take untimed tests

THE SHORTEST FISH STORY EVER TOLD

"The crunchiest calamari in town,
worthy of the Hall of Fame."

GAEL GREENE
NEW YORK MAGAZINE, JAN. 4 1988

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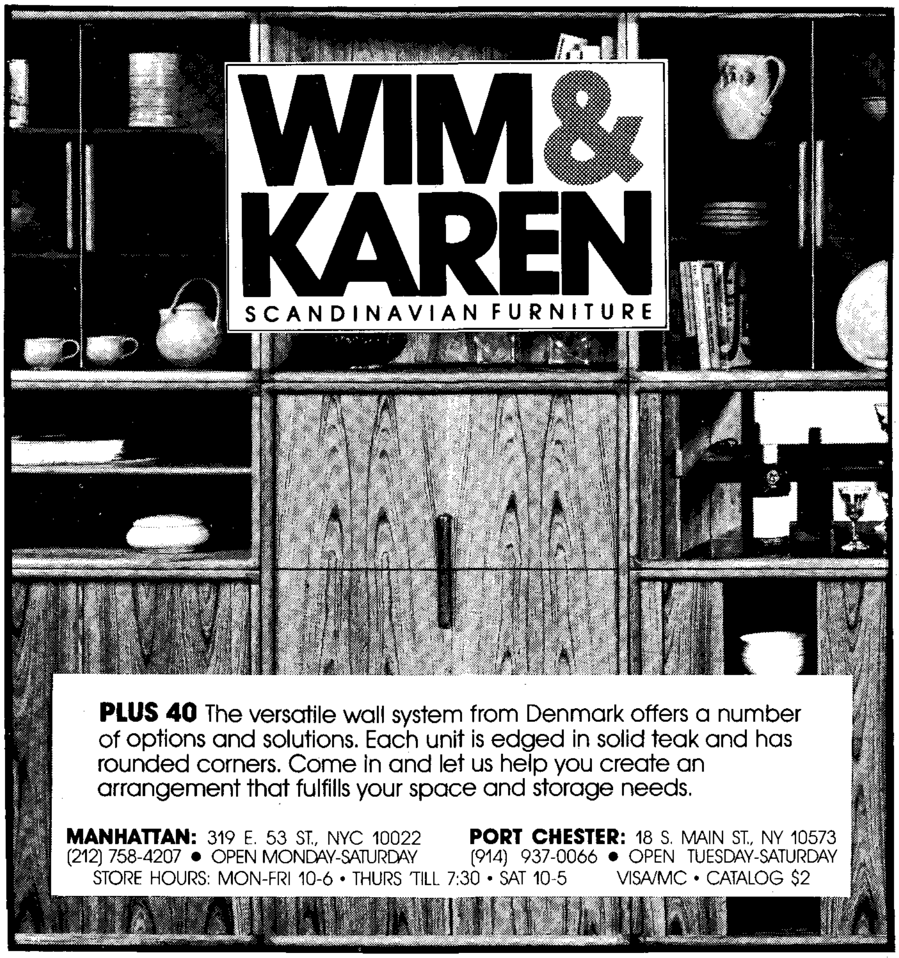
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ACCEPTANCE: *One expert cautions, "Children adjust to the situation if their parents do. The children know. It doesn't matter if parents* tell *them they're great. They'll know what their parents really feel."*

for admittance (untimed SATs and LSATs are offered). Once enrolled, students can ask to take exams orally or with the help of an amanuensis (someone who writes for them). Computers and tape recorders also make it easier to cope with language problems.

Delia Martin, an actress who has her own radio show, is dyslexic. So are her husband, her twin boys (now twenty and in college), and her daughter, sixteen, who is going to a "demanding" prep school. Martin underscores another, often overlooked, quality of children with learning disabilities—their sensitivity: "All three children are terribly kind. They care deeply about others because they've suffered so deeply themselves."

Martin has always been tremendously supportive of her children. At the same time, she has never let them feel sorry for themselves. " 'It's a learning difficulty, not a problem,' I tell them. 'We all have difficulties, and this is yours. We all have allergies too. You sneeze and you get on with life.' They're able to look at their learning problems the same way."

Martin's daughter, Terry, is thinking of becoming an architect. Many dyslexics choose this field, since their strengths lie in concrete subjects like math and in visual and spatial perceptions. "When I was little, I used to think something was wrong; I was ashamed," Terry says. "But my parents kept telling me, 'You're smarter.' They looked at the teacher's comments, not my grades." Asked how she'd advise other LD children's parents, she answers, "Keep urging your children to try, but stick by them, give them courage."

Terry, who has been aware of her LD since she was four, admits she always has to work harder. "You've constantly got to make schedules for yourself. You want to do other things but you have to organize yourself." In an interview over the summer break, she mentions the four books she has to read. She'd just as soon leave the assignment till the last minute, "but I can't do that, and I never would—because of my parents."

EVEN CHILDREN WHO are not "caught" until adolescence are testament to the fact that if parents remember the three *a*'s—awareness, acceptance, and action—their children can recover. Jason Leigh—who at first exhibited great resistance to the idea that he had a problem and who vehemently refused to attend a boarding school for children with learning disabilities—is eager this fall to take advantage of the opportunities that a highly regarded school in Massachusetts will give him. And Jessica Dupont, who was given language therapy three times a week when she was a high-school senior, has already spent a successful first year in a special program at a university out West. "I was lucky; I very well could have spent the rest of my life labeled as an emotional problem," she says. "When I was given the diagnosis, I asked, 'Are you sure I'm not just stupid?' I thanked God I'm dyslexic!" ■

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$599. Suggested retail...$1488.

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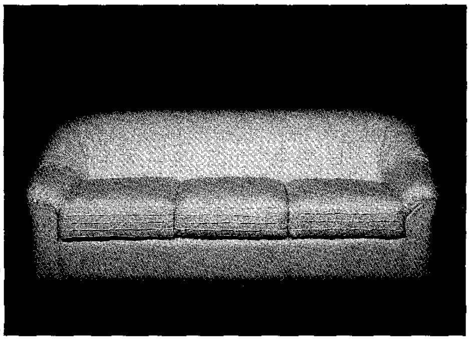

The Luxurious Contemporary Sensual seating in luxurious fabric. Absurdly priced at $599. And it includes the Sealy Posturepedic mattress. Exclusive at Jennifer.

The Ultimate in Italian Leather. Sumptuous hides that are unheard of for $999. And it includes the Sealy Posturepedic mattress. Ours exclusively.

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East 54 St. 1014 Second Ave.
East 79 St. 1530 Second Ave.
West 57 St. 1770 Broadway
West 89 St. 2424 Broadway
Bay Ridge 420 86th Street
Brooklyn Heights 142 Montague St.
Downtown Brooklyn 280 Livingston St. (at Bond St.)
Sheepshead Bay 2512 Ave. U
Bronx 2450 Grand Concourse
Staten Island Richmond Ave. (near Pergament)
Flushing Main St. & Northern Blvd.
Astoria 31-46 Steinway St.
Jamaica 87-79 Parsons Blvd. (at Hillside Ave.)
Forest Hills 111-06 Queens Blvd.
Carle Place, L.I. Glen Cove Rd. (at Voice Rd.)
Farmingdale Route 110 (next to Macy's)
Lake Grove (at Loehmann's Plaza)
New Hyde Park 2099 Jericho Trnpk. (1 blk.from Castro)
Valley Stream Green Acres (next to Kids R Us)
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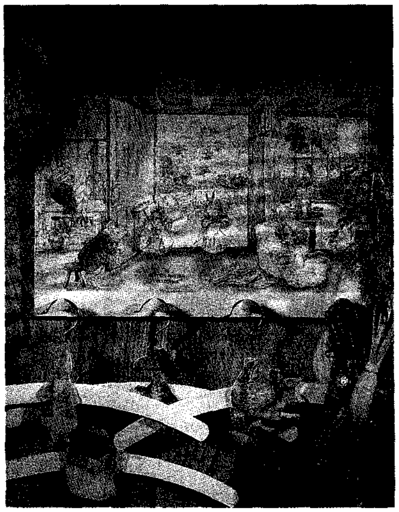
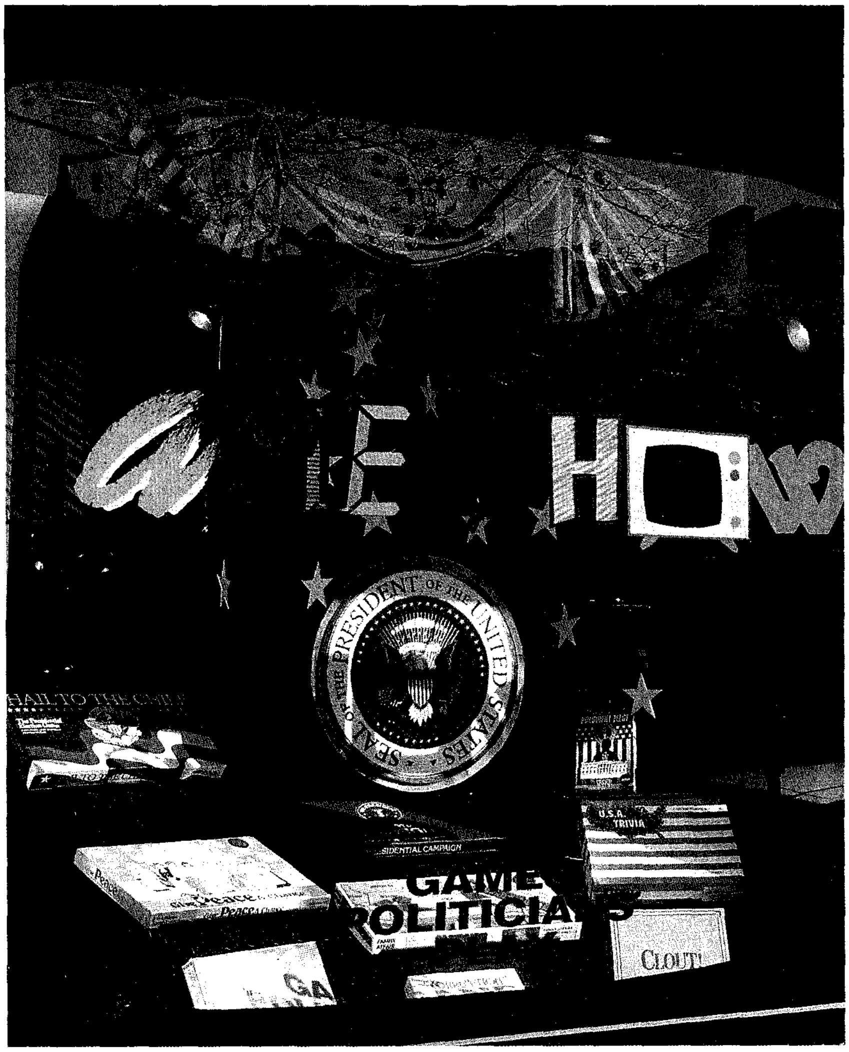
By Corky Pollan

Beyond the Tale

Beatrix Potter was not above commercialism: She made the very first Peter Rabbit doll and encouraged the development of what she called her "sideshows"—reproductions that were faithful to her work and licensed for manufacturing. So, soon after *The Tale of Peter Rabbit* appeared, there followed "naughty rabbit" games, slippers, even hot-water bottles. Now, in their most recent incarnation, Potter's lovable creatures—Jeremy Fisher, Mrs. Tiggy-Winkle, Benjamin Bunny, Tom Kitten, and Peter himself—are jigsawed out of wood to adorn sturdy hangers and coatracks. Surely Potter would have been delighted by their fidelity to her original drawings, and surely fastidious Mrs. Rabbit would have been pleased by their usefulness ($6.50 for a hanger; $35 for a coatrack).
E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/861-2544*





There Is Nothin' Like a Game

It figures that game lovers—experts in strategy—would come up with an intelligent layout for a store. And the Game Show, Joel Schneider and Ed Martinedes's new toy store for adults, wins points just for superior organization. Games are arranged by category—from real estate to politics to sports to TV to religion—and all the treats are tidily displayed. Under "politics," you'll find Hail to the Chief and Russian Roulette; "sports" proffers Pari-Mutual and the Rodeo Game; the strategy section, Mastermind, Zomax, and Input. Schneider and Martinedes pride themselves on going beyond the classics—chess, Go, checkers, and dominoes—offering a large selection of esoteric games and those made by small companies. If all of this hasn't convinced you that the Game Show is worth a visit, there are nostalgic toys, too, as well as Monopoly in German, Japanese, and French, Clue in Spanish, and Scrabble in Hebrew. But the *coup de grâce* is Rob Stuart's inventive design, which features an old-fashioned bank-teller's booth as a checkout counter, a checkerboard floor, and tables that have board markers for legs (from $1.59 for a matchbox game to $19.98 for the ancient Egyptian game of Netherworld, also known as Senet, to $550 for a wooden set of Go).
GAME SHOW/*474 Avenue of the Americas, near 12th Street/633-6328*

Photographs: bottom left, Monica Stevenson; top and bottom right, Andrew Garn.

Spoonstruck

If these graceful long-handled spoons evoke images of medieval fortresses and castles, it's because they're made by an artist who thinks of today's urban landscape as a continuation of ancient cultures. Roy, a sculptor and painter who goes only by her first name, has recently turned to metalwork and created eight splendid and unusual architectural forms from sterling silver and oxidized brass ($320 for the set of eight).

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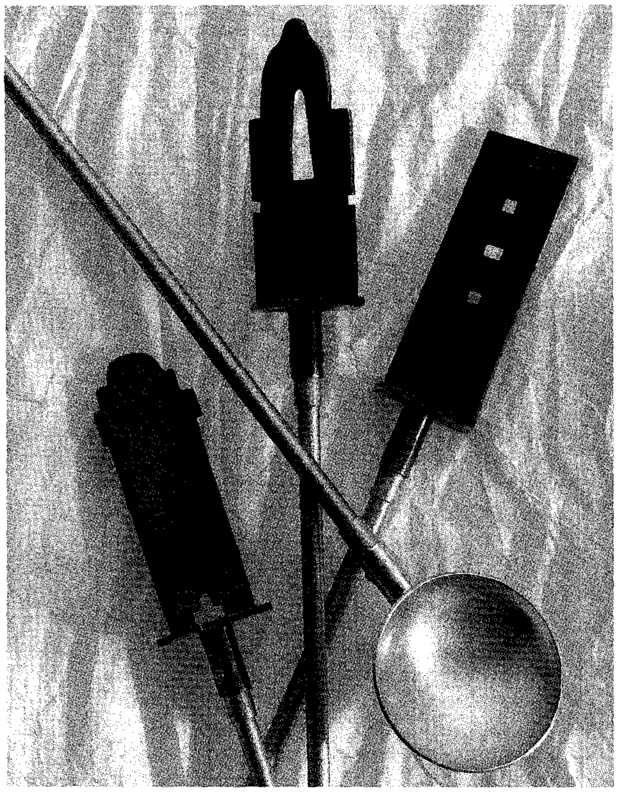

Clothes Encounters

A clothes hamper *could* be handsome, but it *should* be functional. This one, designed by Ingo Knuth, is both. Crafted of sturdy beechwood, it has a calfskin handle and hinge and a removable lid ($150).

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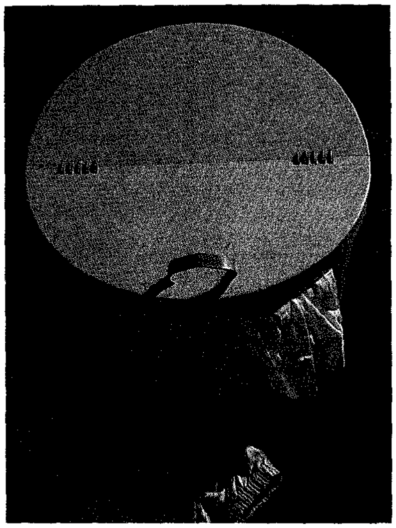

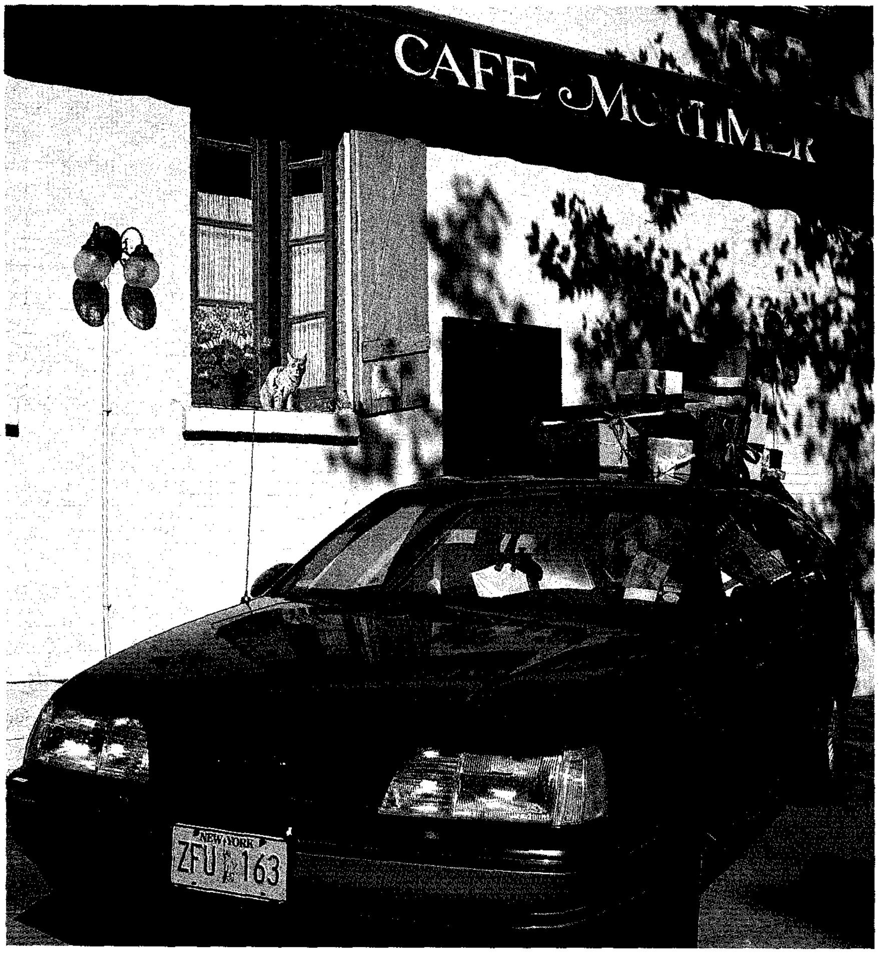

Best Fête

For this year's Fête de Famille street fair and raffle, honorary chairman Judy Peabody and co-chairmen Nancy Kissinger, Anne Marion, Casey Ribicoff, Glenn Bernbaum, Bill Blass, and Alan Greenberg came up with $250,000 in raffle prizes: a kilo of Beluga caviar; a custom-made Savile Row suit; a trip on the Orient Express; and, the grand prize, a Ford Taurus wagon. It's all to benefit the new AIDS Care Center at New York Hospital-Cornell Medical Center—the country's first recognized medical center to provide hospital, outpatient, and residential care by health teams. On September 27, join concerned society at the gala (6 to 9 P.M.), under a tent on 75th Street and at Mortimer's. There'll be a cabaret, and a buffet provided by the restaurant and Glorious Food. And on October 3, the 200 winning raffle tickets will be drawn at Mortimer's.

FÊTE DE FAMILLE III/*Mortimer's 1057 Lexington Avenue, at 75th/874-4098/Party tickets, $250 (by invitation or at the door); raffle tickets, $50 (at Mortimer's through October 2)*

hotographs: top left, David Lawrence; top right, Michael Sahaida; bottom left, Andrew Garn.

NOTES FROM THE UNDERGROUND

"...*Patty Hearst* turns out to be a dud; *Running on Empty* is insincere and artful. Its radicalism is just background..."

STRANGE BEHAVIOR: *Richardson as the revolutionary.*

THE HEROINE OF **Patty Hearst** IS A VICtim, but she is also a dim and dislikable young woman, a soulless girl with so little sense of herself that she experiences even her own victimization in a detached and muffled way. According to Nicholas Kazan, who wrote the screenplay, and Paul Schrader, who directed the movie, Hearst was a cipher who survived her ordeal intact precisely because she had no feelings—no *self*—to violate. Kidnapped, forced to have sex with her captors in a dark closet and then to participate in violent robberies, she remains the great American blank, as puzzlingly bland as an astronaut who returns from outer space without the words to describe the wonders he has seen.

Can we believe in this Patty Hearst? Can any human being really be as boring as Hearst now makes herself out to be when she talks in public? The filmmakers' depiction of Patty Hearst as cipher—a hollow woman—may be an abstraction born of laziness. Perhaps the moviemakers have been taken in by Hearst; perhaps she's a lot shrewder than they think. After all, a woman eager to reclaim a place in Society—and therefore determined to kill the suspicion that she enjoyed her wild nineteen months underground—would do well to make herself as neutral and seemingly unconscious as possible. (The Fairfield County Hunt Club, as far as I know, doesn't bar you from membership because you're dull.) In any case, thinking of Patty Hearst as an empty shell is self-defeating for moviemakers. There's nothing here to build a movie around, and *Patty Hearst* turns out to be a dud.

The nightmare returns, but with a leaden familiarity, as if Schrader never got past the newspaper accounts. Late at night, in February 1974, Hearst's Berkeley apartment is invaded. Bound and blindfolded, she's thrown in the trunk of an automobile and taken to a hideaway in Daly City, where she's kept in a dark closet for two months and shouted at. Shadowy figures, sometimes masked, open the closet door, call her a bourgeois pig, and shut her up again. Men come in and force themselves on her. So it goes for the first half-hour of the movie—a sequence of unremitting coldness.

Natasha Richardson—beautiful, big-boned, with a throaty voice—acts up a squall of fear; but still, Schrader doesn't create much sympathy for Hearst. He shoots Richardson in the closet largely from above. The emphasis is as much on her awful haplessness as on the cruelty of her captors in the Symbionese Liberation Army. Schrader's stylization distances us further: The scenes are dark, very dark, and the room outside the closet is bizarrely designed. Like giant pegboards, the walls of this room are covered with holes in regular rows, and light pours through the holes (representing eyes peeking at Hearst and exposing her secrets?).

Incarcerated in all this rigid geometry and darkness, Hearst becomes a passive element in a sadistic visual design; she's wiped out as much by Schrader's brutally inexpressive art flourishes as by the SLA's depredations. For all her suffering, Hearst is treated with contempt by the director, and the audience is invited to view her contemptuously, too. Nothing fresh—nothing felt—bursts out of her. But is Patty Hearst really a woman without a soul? Or were the filmmakers too bored with her to imagine one? *Patty Hearst* never recovers from this annihilating half-hour indoctrination scene.

Paul Schrader has a habit of choosing sensational subjects (the porno underground, the life of a gigolo, the final days of Yukio Mishima) and then putting them in cold storage. A highbrow tease, he tries to place himself and the viewer at some sort of aesthetic distance from his subjects; he longs for the rigorous and liberating elegance of a formal style without having the aesthetic control to achieve it. Formalism without beauty and wit is repulsive, and when Schrader refrigerates his material, it's the actors and audience who get left out in the cold.

Ving Rhames, who plays the terrorist leader Donald DeFreeze ("Cinque"), an escaped con who was radicalized in prison, shouts and blusters and never gets past the slogans; neither do most of the actresses playing Cinque's white, middle-class followers. No one, I suppose, could confuse the ragged band of SLA "revolutionaries" with Fidel or Che in the mountains. We know that they were noisy fantasists, desperadoes mouthing "Marxist" gibberish and shooting off guns as they waited for "the people" to get their message and rise up in revolt. Still, I cannot see the point, in 1988, of showing them entirely from the outside, unsympathetically, as stupid clowns. Why not try to see what the terrorists thought they were doing—or what they were like when they stopped ranting at one another? If they accomplished nothing else, they turned a Hearst heiress into a pop icon of revolution, and that took a certain mischievous wit.

The brutish Cinque must have had something besides brutishness going for him. Like a lot of other thugs with followers, he might have been charismatic and charming. The women in the group were in thrall to Cinque because he was violent and because he was black—that much comes through in the movie. But did Patty Hearst share their attraction? She won't say? No one knows? All right then, *invent* something—give us a reason to see the movie. If Hearst was the type who got caught up and went along, or if as the movie suggests, she was wiped out or brainwashed, then what did she fee

Photograph by Sygma

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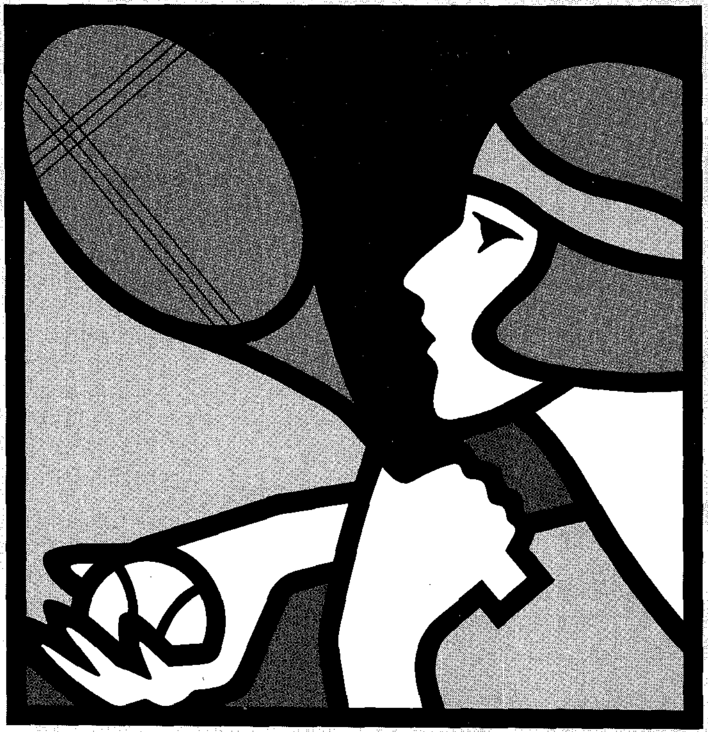

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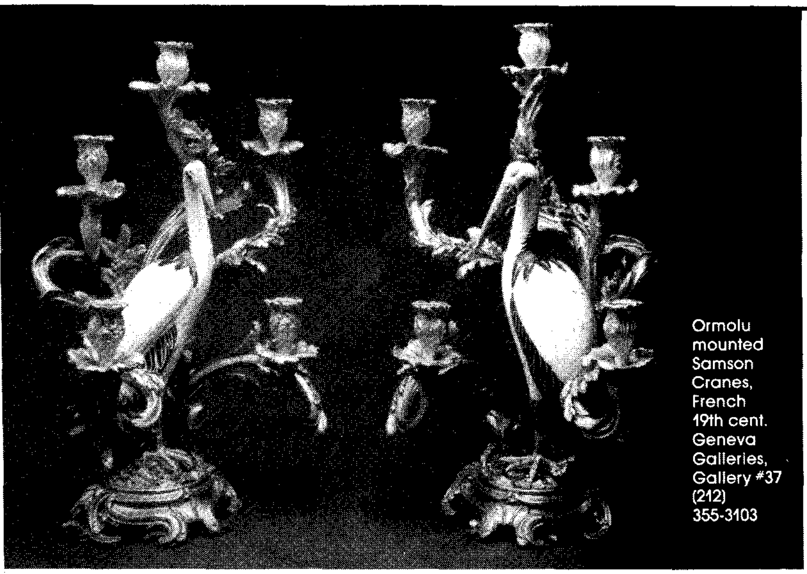

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about her peculiar state? Taking a new identity can be exhilarating as well as terrifying, but the filmmakers stay outside Hearst's thoughts. She shoots, she hides out, she never runs away, and she remains blank. The only bit of revelation: Hearst, arrested, is asked her occupation, and Richardson, with a happy laugh, says, "Urban guerrilla!" It's her sexiest moment.

For a few minutes here and there, *Patty Hearst* takes a reviving turn toward farce. Preparing for action, the boys and girls stalk each other with machine guns in their apartment hideout. "You're dead!" says one of the men, coming on Hearst unawares. In a petulant teenage voice, she responds, "I'm *always* dead." The beefy William Forsythe makes something both pathetic and funny out of William Harris ("General Teko"), who wants to be black like Cinque. The follies of the SLA, including Patty Hearst as a brainwashed "revolutionary," should have been re-created as comedy. But Kazan and Schrader would have had to warm up to the characters a bit. The way they've handled the subject, they don't show the slightest solidarity with anyone.

THE MEMBERS OF THE POPE FAMILY HAVE a rule about birthday presents: They are allowed to give only objects that they have found or made themselves. Over the years, the Popes—radicals hiding out from the FBI—have piled up their share of seashells and wooden duckies. A morally scrupulous left-wing bohemian family, the Popes, to my eyes, are not that different from families living aboveground. Nevertheless, **Running on Empty** is a celebration of their greatness: The family that flees together stays together! Like the Swiss Family Robinson, the Popes have been forced by their extreme situation to use ingenuity; they know how to make do with little, keep their heads down, and leave town in a hurry.

It takes a certain shamelessness to sell some sixties radicals to the public as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. *Running on Empty* is fluently made, likable and touching, but it mostly avoids the issues of how you live with radical values in this society. Guarding their anonymity, Arthur (Judd Hirsch) and Annie Pope (Christine Lahti) enter a community with false identities, take ordinary, anonymous jobs (as a cook, a doctor's receptionist), enroll their two boys in school, and live together as fully as they can. They yearn for normalcy. When a former comrade of Arthur and Annie's (L. M. Kit Carson) shows up and is still talking revolution and planting bombs, the family looks at him with disgust. Since he's a sleaze, and also a home-wrecker (he makes a pass at Annie), he hardly pre-

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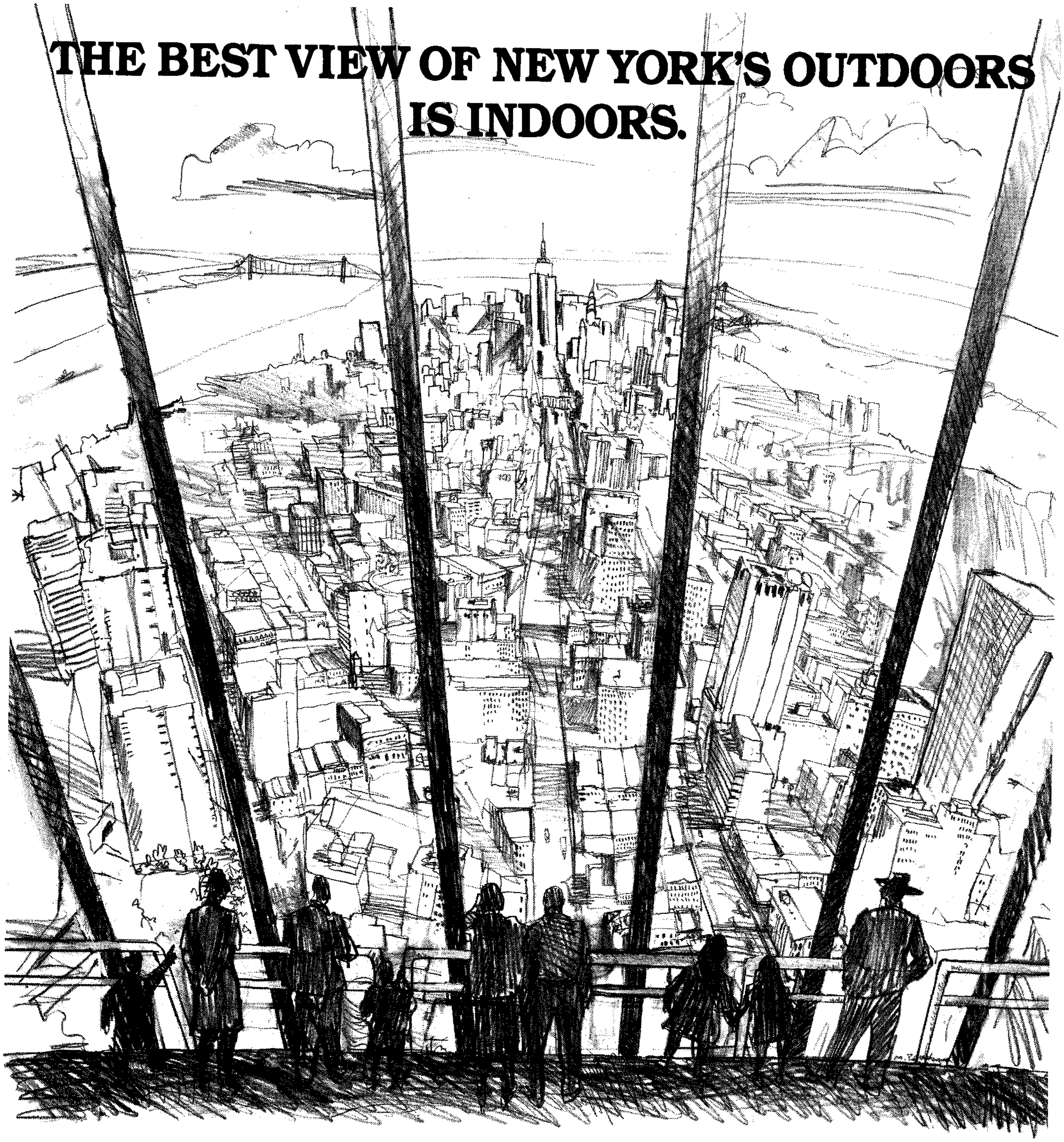

When there's a chill in the air, you tend to head indoors. And that's a shame—because you can miss out on New York's year-round outdoor beauty.

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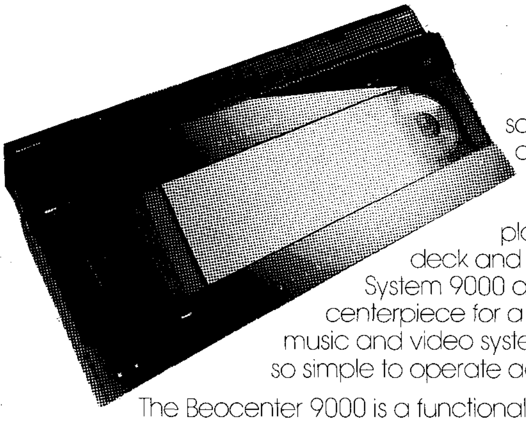

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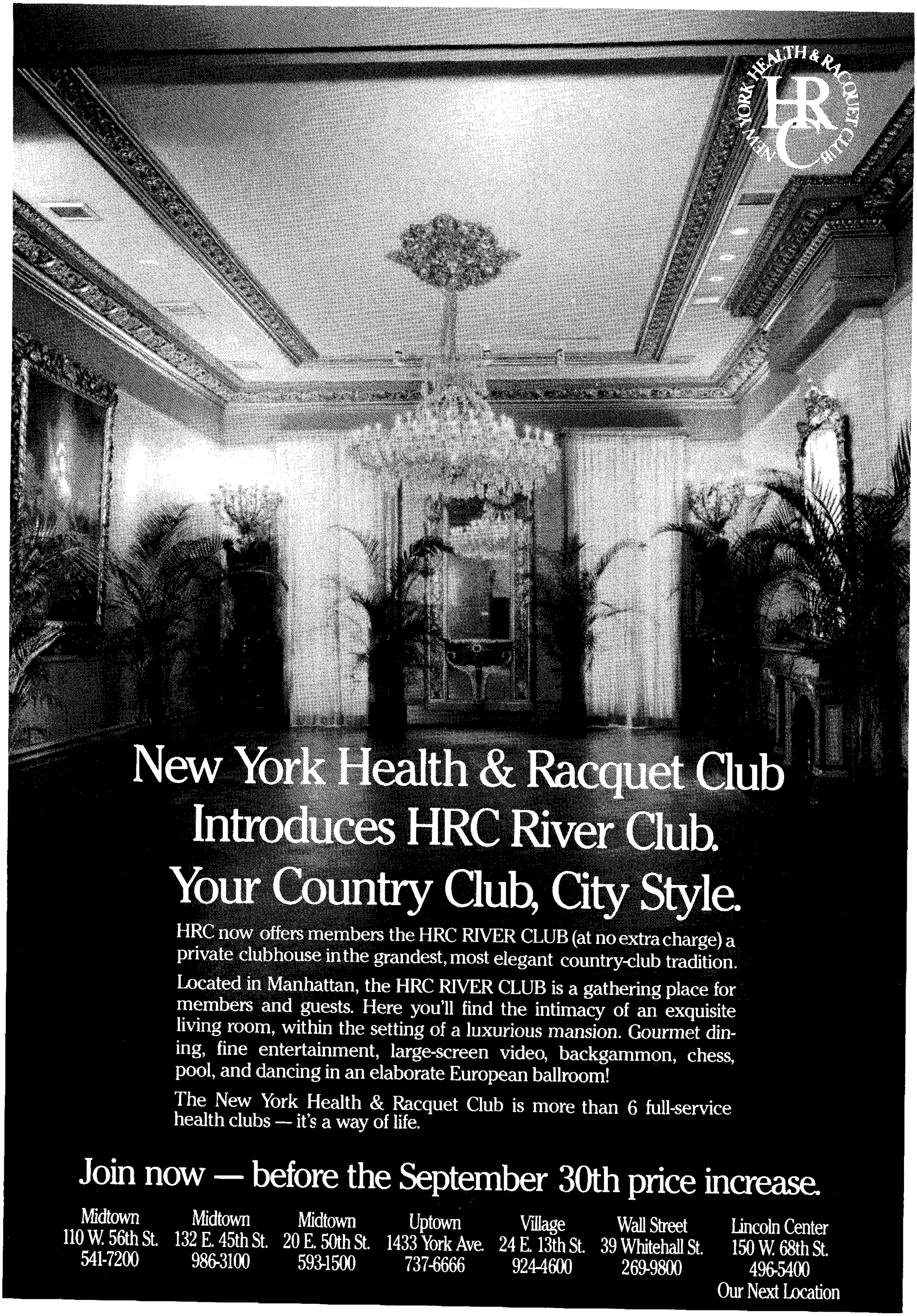
sents a real alternative to the Popes; in fact, he's there only to be rejected.

More than fifteen years earlier, Arthur and Annie blew up a government-funded laboratory that was manufacturing napalm for the war in Vietnam; a janitor, who wasn't supposed to be around at the time, was blinded. In the following years, as their radicalism subsided, they developed a faith in lawfulness. This is all very well, but it's hard to swallow the movie's treatment of the past event as a kind of infinitely regrettable mistake, a mere *accident*—as if death and dismemberment were not always a possibility when explosives are set off.

But we'll never get anywhere cross-examining this insincere, artful movie. In *Running on Empty*, radicalism is just a background, a way of sharpening a normal family conflict. The Popes' older boy, the seventeen-year-old Danny (River Phoenix), has somehow managed to pick up enough musical skill in his wanderings to sit down at a strange piano and play through a Beethoven sonata without a glitch. Suddenly, Danny has a girlfriend and a possible scholarship to Juilliard, but his father doesn't want to let him go. For if Danny goes to college, the others, staying underground, might never see him again.

The growling Judd Hirsch is supposed to be playing a rigid, overbearing man, but he gives an overbearing performance—self-righteousness and sententiousness mar his work even when he's mocking both qualities. On the other hand, Christine Lahti, as the mom who knows that the children cannot be sacrificed to their parents' mistakes, is a radiant, emotionally generous actress. Her empathy holds the picture together. She even triumphs in a tear-stained, only-in-Hollywood scene in which Annie meets her estranged father (Steven Hill) and asks him for help while reminding herself and him why she revolted from him in the first place. She's pulled this way and that—humiliated by her need yet still angry at her father—and the conflicts in Lahti's face are furiously beautiful, like currents raging against one another.

Young River Phoenix, who has blond wavy hair and a serious brow, is handsome in a young-actorish way. Fumbling with wire-frame glasses, he's quiet and sensitive, though it's too early yet to tell whether he can do more than glum earnestness. Martha Plimpton, who plays his girl—a straight-from-the-shoulder but romantic tomboy—is appealing, too, and Lumet directs the two young actors with surprising delicacy. *Running on Empty*, a bourgeois film about radicals, has more than a little charm. If it's a hit, families with selfish parents and quarrelsome children may give everything away and go underground for a year or two just to get themselves straightened out. ■



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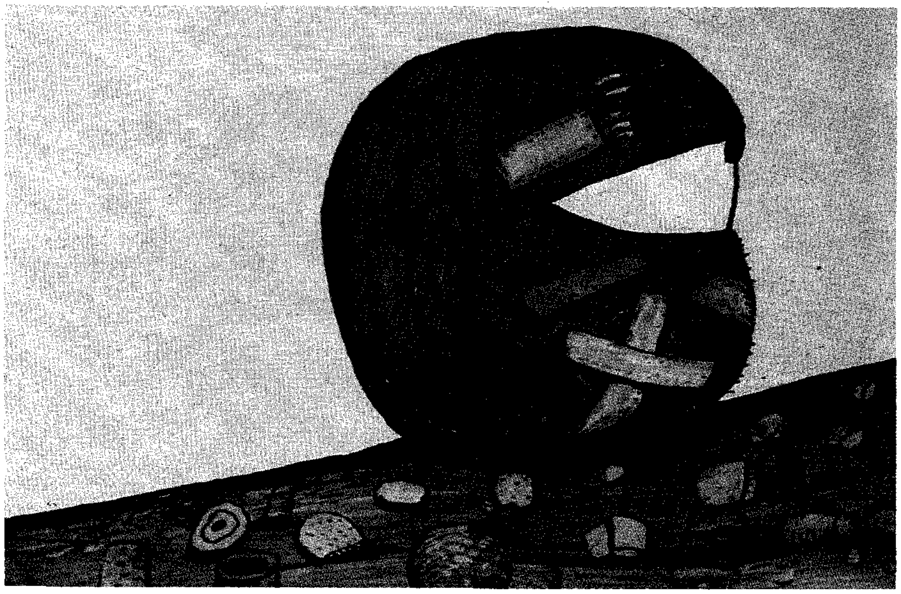
"...Purged of every irrelevance, Guston's last work pares the world down to a barren stage set in which the props do the acting..."



LAST HORIZON: *Philip Guston's final work, an untitled acrylic from 1980.*

DURING A CAREER THAT LASTED HALF A century, Philip Guston never quit or took the easy way out. "**The Drawings of Philip Guston,**" at the Museum of Modern Art, lets us watch a fine mind watching itself through a lifetime of melancholic self-doubt.

Guston turned to drawing whenever he hit a hard spot. Since he hit many of them, his drawings give the most direct access to his psychic changes of state. They also return us to the greatness of Guston's work in the decade before he died in 1980. Without this final stage, Guston would be remembered as yet another mildly important Abstract Expressionist left behind by Pop Art instead of as a fully rounded artist whose courage produced some of the strangest and strongest paintings of recent times.

The last work stands absolutely alone in American art. It is bleak and comic in the manner of Samuel Beckett: Nose down in the cosmic garbage can, you can do nothing but laugh, knowing perfectly well that laughing changes nothing. Purged of every irrelevance, the last work pares the world down to a barren stage set in which the props do the acting: a battered head, a bare light bulb and pull-chain, severed limbs nailed to ladders that go nowhere, flatirons that look like shields in a cheap Bible epic, a sun that ambiguously rises or sets behind a debris-littered horizon line.

Reassembling the props in each picture, Guston used them as near-abstract semaphores signaling states of mind, particularly the painter's mind. The lima-bean head, with its staring eye and its beard stubble, is a portrait of Guston himself, joined to the world through the act of seeing, which in turn joins him to the rest of us and to the conditions of our shared existence.

These pictures read like wordless comic books whose story line is clear enough on its simplest level but then mysteriously expands into a symbolic language that is as abstract as the images themselves. What Guston achieved is very subtle: In the sixties, he finally found a way to eliminate the biggest problem of narrative painting—its inclination to get bogged down in specifics—by turning the narrative itself into an abstraction, a universalizing force, like the marks in his Abstract Expressionist paintings of the fifties.

MOMA's drawing show is an ideal place to observe Guston's progression. The Whitney played host to his traveling retrospective of paintings in 1980, but that show coincided with the figurative revival Guston helped inspire, and put more weight on his influence. The Modern's show lets him stand by himself, a lonely artist in his studio, relentlessly shedding baggage. Now we can see even more clearly why he needed to throw out any part of his style that became too comfortable. However flayed and raw he must have felt, the new skin that formed was more sensitive than the old. When a real artist strips himself down to nothing, something—miraculously—is left. In Guston's case, what was left was so extraordinary that it probably surprised even him.

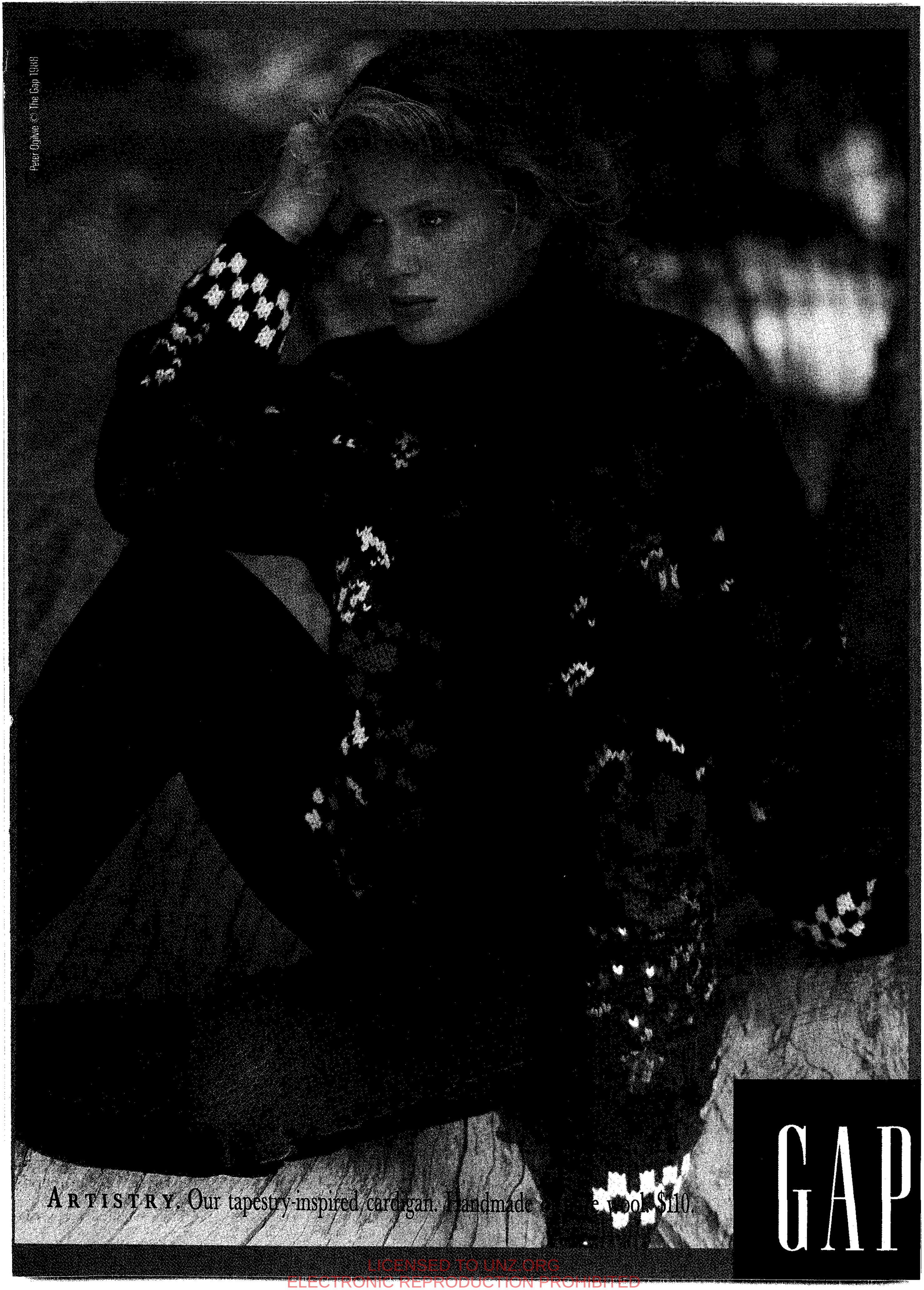
"What you're doing," he says in *Night Studio,* the gentle memoir written by his daughter, Musa Mayer, "is trying to stay alive and continue and not die."

It's fascinating to watch Guston come full circle. Like his friend Jackson Pollock, he was kicked out of Manual Arts High School in Los Angeles for drawing cartoons that needled the administration. Though he gave up on his ambition to be a cartoonist, traces of that interest are visible in one of the show's earliest drawings: a study done at age seventeen of hooded KKK figures, ropes in hand, and a hanged black man on the horizon. Guston's Social Realist phase, which lasted late into the forties, was every bit as earnest, conceptually clotted, and compositionally messy as anybody's. The hoods showed up throughout the thirties as symbols of a disturbance in the social order, the presence of anonymous evil. In 1950, when Guston "converted"—somewhat reluctantly—to abstraction, the hoods disappeared. When he grew impatient with abstract art's inability to tell a story, in the mid-sixties, he started to make simple black marks on white paper. By 1968 or so, the marks had become hoods again—but stripped of messiness.

A hood, in its essence, is a triangle with eyes. Guston animated the triangle and gave it personality through the magical ability of the artist, who invests a mark with intentionality and therefore with meaning. The hoods are violent, gregarious, mysterious, and personable. Since they occasionally paint and smoke cigars, you can assume that they are in some part the artist's alter ego. But the more abstract the triangle hood became, the more its possible interpretations expanded to global scale.

It's worth looking closely at that long moment of transition in the sixties, be-

Photograph: Courtesy of the Museum of Modern Art, New York.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> "...His shoes and ladders share the existential stage with Beckett's ash can..."

cause that's where Guston's achievement is clearest. The drawings once again are vital evidence. During his Ab Ex days, Guston experimented with weighting the black marks and giving them monumental impact; they tend to cluster at the center, like an image, but without specific referents. His step into abstraction forced him to shed the compositional messiness of Social Realism, but it's interesting that he preferred to lump these Ab Ex marks together to suggest a core or identity. By 1960, Guston's restlessness with abstraction had led him to string the marks together, building volume and form again—but still without references. You fancy you can see faces, or at least heads, in some, but perhaps it's just hindsight. In any case, by 1965, the wandering line at last began to form vague "things"—stones, or a scale.

I once heard Guston explain the crisis that gripped him in the mid-sixties. For a year or two—in 1966 and 1967—he was paralyzed by doubt. All he could manage was a single mark, or maybe two or three. One of the drawings here is called simply *Mark* and is a single stroke descending from the top edge. By 1968, having reached this point of no return, Guston found that his hand began, almost of its own volition, to form single objects—a book, a car, a light bulb—as though inventing the world from scratch. *Statement,* from 1968, is almost identical to *Mark,* but it's much less helpless, much more a declaration of intent: four strokes of black, huddled together on white paper, yet very definitely an *image*. By the time the hoods appeared, in that same year, Guston had succeeded in returning (through anxiety and dissatisfaction) to the primal meaning of a mark that still retains its abstract force, its raw evidence of the artist's intent.

Guston abandoned the hoods in the early seventies, but the lesson had been learned. The objects—the shoe, the book, the light bulb—began to take on the monumental gravity and scale Guston had given his Ab Ex marks. The bodiless head, for instance, rides the horizon like a mountain or a butte. A nearby shoe turns the scene into Monument Valley. Our lives are like the heads that bob apple-style in *Current,* lost in a flood tide. Guston's last works wrap themselves in the paradox that bedeviled Samuel Beckett: All our spiritual aspirations aside, we are trapped within existence by the mortal weight of flesh, by the gravity of *things.* Guston's shoes and ladders share the existential stage—the *weightiness* of life—with Beckett's ash can.

Anxiety, mortality, alcoholism, the plague of the flesh became Guston's themes during a decade of illness (his and his wife's). In a drawing from 1980, something that looks like a heart is plastered with nails, irons, and various grim attachments, while through a window the painter is seen blithely painting. (He died of a heart attack shortly afterward.) Yet the monumental scale of the mangled organ gives it the dignity and ironic posture that saves Guston's late work from cynicism. The painter is raw and bloodied, but he will not give up or take the cheap way out. Guston's irony—unlike lesser people's—is based on courage. In his last acrylic work, done when he was too weak to paint, the battered head rests on the horizon of a bleak, brown, debris-strewn ground. The eye—still alive and glowing white like a lighthouse beacon, a kind of light bulb of consciousness—looks off the picture's edge into the great beyond. This is profound farce, just like life. (11 West 53rd Street; through November 1. *Night Studio: A Memoir of Philip Guston;* Knopf; $30.)

THE SWOOPING WORKS BY **Nachume Miller** in MOMA's current "Projects" installation present a typical postmodern dilemma. Miller, a German-born artist now resident in New York, knows his way around his media. He's best in drawings, particularly the big, easel-scale paper pieces, covered in a foamy tempest of graphite, ink, and sometimes color, all of it laid down in waves of parallel strokes that curl at the ends like breaking surf. Miller has obviously looked long and hard at sixteenth- to eighteenth-century engravings and sgraffito drawings: He has successfully mimicked their delicate traceries of parallel lines and their habit of piling frothy white highlights over deeper grays. But where artists of the Renaissance and the Baroque used those techniques to descriptive effect, Miller is content to enlarge them and give them authority as abstractions.

There are exquisite, almost lyrical passages of fire and smoke in the drawings, which are immersions in the overall, like Turner or Whistler. The paintings are less successful, because Miller has a hard time getting transparent effects out of raw, stubborn, modern pigments. (Perhaps he should go for old glazes.) But all the work has a problem: It is meant to convey the surface, the look, the approximation of a familiar historical form, without bothering about a subject. Like other kinds of appropriation, it depends on recitation of historical models. It's all froth, in other words—delicate, creamy, appetizing. (Through October 11.) ■

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A JEWEL FROM JERSEY

"...Mondrian's chef has a flair for food that is both complex and straightforward, almost always as luscious as it is beautiful..."

NEW YORK IS AN EXUBERANT CRAZY quilt of immigrants peddling exotic tastes and tracking the dream. And here's Dennis Foy, a vagabond from Summit, New Jersey, with a band of stalwart countrymen and his own wonderful flair for food that is both complex and straightforward, almost always as luscious as it is beautiful.

In virtually the blink of an eye, Foy's **Mondrian** has settled a few feet east of A La Vieille Russie on 59th Street with a grace and polish that is remarkable. How rare to find a company this professional and poised, a kitchen quite this steady, seemingly overnight.

But Dennis Foy, a husky all-American blond who looks more like the Green Beret he once was than a cuisinary prodigy, has been prepping for a Manhattan debut since he apprenticed himself to a small South Philadelphia restaurant at fourteen. From his tiny and successful Tarragon Tree, he charted this move, rejecting a dozen seductive advances, prizing location above all, till word reached the wilds that the onetime Playboy Club was for rent.

It's easy to just coast by Mondrian—named for the artist who once lived and painted nearby. The austere entrance—a sweep of glass—seems unfinished, a hazard to bump into while navigating the draftproof double entry. A refined entry with a small bar, an endangered species of discretion, leads into a long, awkward space that would be a tunnel if it weren't so handsomely carved into a trio of warm, clublike rooms by architect Philip George.

Cynical New Yorkers, home from summer camp, we've seen it all. Fall brings a thousand new shows to town. We shift from "So what?" to "Show me" to "Says who?" Here, we are instantly disarmed. Settled on glove-soft leather in the rose-soft glow of masterly lighting, the room smelling of old money with moss-green plush underfoot, a blur of leather and wood paneling and dramatic blossoms in tall Greek amphorae, we unbutton our bulletproof vests. Our captain—a product of Stanislavsky for all I know—moves with authority, enthusiasm, little intimations of New Jersey creeping through, urging us to try the Chorey Cote de Beaune and then a ripe, rich '79 Bouscaut (each gently tagged at just $15).

The chef's offerings—a child-size mouthful of crabmeat with a petal of endive or chopped tuna and leek—and Eli Zabar's chewy rounds of sourdough signal the serious deliciousness to come. Never mind the homage to Mondrian; there's little that's minimalist here. You're more likely to think of Miró as you contemplate a blush of foie gras in a puddle of truffled vinaigrette with a scattering of fava beans, squiggles of zucchini and yellow squash, haricots verts, and fresh red berries, a cross between currant and cherry tomato. Happily, tasting is even more rewarding than contemplation.

TABLE D'HÔTE: *Chef Dennis Foy oversees a steady kitchen and a handsome dining room.*

The chef's penchant for a citric tingle matches mine. Red snapper, a marvel of freshness and minimal cooking, swims in a lemony sauce with small segments of the fruit floating beside deep-fried spinach confetti'd with lemon peel. Sea scallops, barely warm at the core, are sweetly caramelized by the grill and tossed with fine greens and crisp-fried slivers of ginger and leek in a cassis vinaigrette. My guests find it too acid; for me, the kick is perfection.

I'm just as bowled over by voluptuous foie gras, seared to a sweet crustiness, melting inside, with cabbage and one rectangle of polenta, equally complex in texture. Delicate langoustines ride on fat pillows of black ravioli. And three lightly sautéed oysters float in an intense puddle of cream. Patches of raw tuna and salmon are painted with a briny sea-urchin emulsion made even saltier with caviar. All are starters on the $53 prix fixe dinner. Most reappear on the $34 lunch.

On the new fall menu, Foy offers exceptionally flavorful lamb with mustard greens, wondrously juicy guinea hen with a compote of apple, mango, and potato, and a roasted sirloin so meaty and tender it could spark a red-meat revival. Calf's liver is cooked in a thick chunk, then sliced and served with a glaze hinting of onion and sherry vinegar, punctuated with tiny diced vegetables.

For my taste, the grouper is too cooked, its eggplant-caviar-and-red-wine sauce sedate and less than thrilling. Duck breast is served rare beside duck confit and chanterelles wrapped in cabbage, but lacks pizzazz. Autumn-vegetable soup with garlic dumplings is somewhat murky, and the mushroom-cream pasta at lunch, though very good, isn't as pleasing as moist loin of rabbit in its crunchy skin, tossed with shiitakes and chicory, the grilled confit with lentils,

Photograph by Erica Lansner/Photoreporters.

and quail salad. But tenderest black bass, its skin almost a crackle, with deep-fried celery leaves and julienned celery root, and a tian of lobster and wild mushrooms larded with foie gras, touched with parsley, chervil, and tarragon, are both the compositions of a mature talent.

Yes, I know it sounds awfully fussy. Foy has a fetish for frying squiggles of most anything—ginger, strings of leek, shallot, leaves and roots in julienne. "I've always felt a need for texture contrast," Foy says. From a chef with a less certain palate, such tricks could backfire. A slightly overworked lasagna served with guinea-hen breast at lunch is saved by savor: First you giggle, then you succumb to the allure of its layered mushroom duxelle, smashed tomato, and red-onion marmalade.

Foy's New Jersey veterans—the maître d'hôtel, two captains, sous-chef Thomas Colicchio, and the pastry cook emigrated with him—make all the right moves. And wine writer Sheldon Wasserman has tailored the cellar with a savvy mix, sprinkling about the $15 surprises that soften the blow if a slowish pace leaves you needing a third bottle. In France, the sommelier may sneer if you try to find a bottle under $50. In New Jersey, they cheer you on, and may even bring a glass of the house red—a lovely Monthélie—"so you can compare."

After the explosions of taste and texture, desserts are mostly straightforward, simple and delicious—a perfect pear tart sitting in an exquisite deep dark chocolate, vanilla-edged raspberry tart napped by crème anglaise, good homemade ice cream (especially the haunting espresso), mille-feuille touched with pineapple, and sorbets so smooth and intense you are forced again to wonder why most are so humble. At dinner, petits fours are a festive plus: kiwi, strawberry, raspberry, and pineapple tartkins, little chocolate doodads.

From time to time, the chef emerges. Perhaps, with time, he will relax and smile more. For now, he seems a bit stiff, shy. And why not? New York is known to gobble chef-hopefuls in a savage bite. Not Dennis Foy, I bet.

He was smart enough to find George, the architect, "to articulate my most abstract feelings." Foy and his banker partner, Robert Scott (a longtime client and friend), have spent a fortune financing delays as George struggled to carve Foy's fantasy kitchen, a warm and cushy dining room, and a 40-seat party room off the wine cellar "out of solid steel." It's a handsome retreat for grown-ups and foodniks—a club, not a temple.

Dennis Foy in Manhattan exile is about to live his immigrant's dream.

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ON VIDEO: *The field widens; left, a radiant La Scala* Bohème.

SUDDENLY LAST SUMMER, AFTER HOVERING on the fringes of the home-entertainment market for over a decade, CD video components began to look very attractive to classical-music listeners. By the end of the year, the temptation to invest could be irresistible, and here's why: Bernstein, Karajan, Horowitz, Pavarotti, Te Kanawa, Solti, Rubinstein, Kleiber, Rostropovich, Freni, Harnoncourt, Domingo, Abbado, Rysanek, Levine, von Stade. Those are just a few seductive selling points on more than 60 new sight-and-sound discs already available or on the way from Deutsche Grammophon, London, and Philips, the three labels that make up the Polygram family.

The betting is heavy right now that video discs will be the next big thing. Maybe so. Perhaps a lot of people out there are already convinced that musicians giving the same performance over and over is a sight worth paying for. Certainly, filmed opera has been a commercial reality for some time—although on inferior-sounding videotape, which cannot compete with the outstanding sonic and visual quality of a laser-read disc. Not only that—thanks to the wonders of digital technology, video discs come with many other advantages: instant remote-control access to the recorded material, a guarantee (still theoretical) that the product will never wear out, as much as two hours of music on each twelve-inch disc, and a handsome package reminiscent of how record albums used to look in the good old days of LP.

Up to now, Pioneer Artists has been the main source for classical music on video discs in this country, and over the past several years that company has quietly serviced a coterie of quality-conscious connoisseurs willing to pay the price. Polygram's splashy and judiciously timed arrival on the scene seems likely to increase the demand, particularly from record buyers who enthusiastically gobbled up compact discs and are itching to take the inevitable next step. Equipment manufacturers like Denon, Magnavox, Philips, Pioneer, Sony, and Yamaha have also been encouraged to develop the necessary hardware, and now a good CD video machine costs very nearly the same as a unit that plays audio-only compact discs.

Since opera and ballet benefit from the medium in obvious ways, I was more curious to see whether Polygram's concert discs might actually have enough visual interest to sustain repeated viewings. Hopefully, I started off with Bach's six *Brandenburg* Concertos performed by the Vienna Concentus Musicus under **Nikolaus Harnoncourt**'s direction (London 071 204-1). Record collectors who have been listening to these period-instrument specialists for years will probably be intrigued to see the musicians up close, playing their Baroque oboes, recorders, natural horns, clarino trumpets, and various other exotic tools of the trade. This is certainly instructive, for a while at least, and some may want to observe Harnoncourt conducting, too, although most of the time he looks slightly startled, as if he has just swallowed a toad.

My attention began to wander after two *Brandenburgs*, so I turned to **Carlos Kleiber** leading the Concertgebouw Orchestra in the Beethoven Fourth and Seventh Symphonies (Philips 070 200-1). This time, the performances had me glued to the screen from start to finish. Perhaps it was the magnificently played, wonderfully vital interpretations of two masterpieces. Possibly it had something to do with the fact that Kleiber makes himself so scarce that any opportunity to see him conduct, even on a video disc, is an event. No doubt a straightforward visual presentation that effectively balances images of conductor, orchestra, and the hall itself also contributes. In any case, this disc is an exciting musical package, enhanced by having a conductor of consequence radiating so much genuine pleasure as he communicates with the musicians and brings important music to life.

After Kleiber's exhilarating performances, watching **Georg Solti** lead the Chicago Symphony in four Wagner excerpts and the orchestral portions of Berlioz's *Roméo et Juliette* Symphony was a distinct downer (London 071 201-1). The plain and uneventful music-making is dreary enough, but the irritating visual approach makes matters worse. The moment an instrument emerges from the orchestral texture, the camera zooms in with boring predictability: harp strings delicately plucked, timpani sticks all atremble, red-faced trombone players blowing hard, the concertmaster executing a soulful solo. Someone might have told the video director, Humphrey Burton, that such highlighting of instruments became a cliché the first time an orchestral concert was filmed. Those familiar with the pieces will know exactly what's

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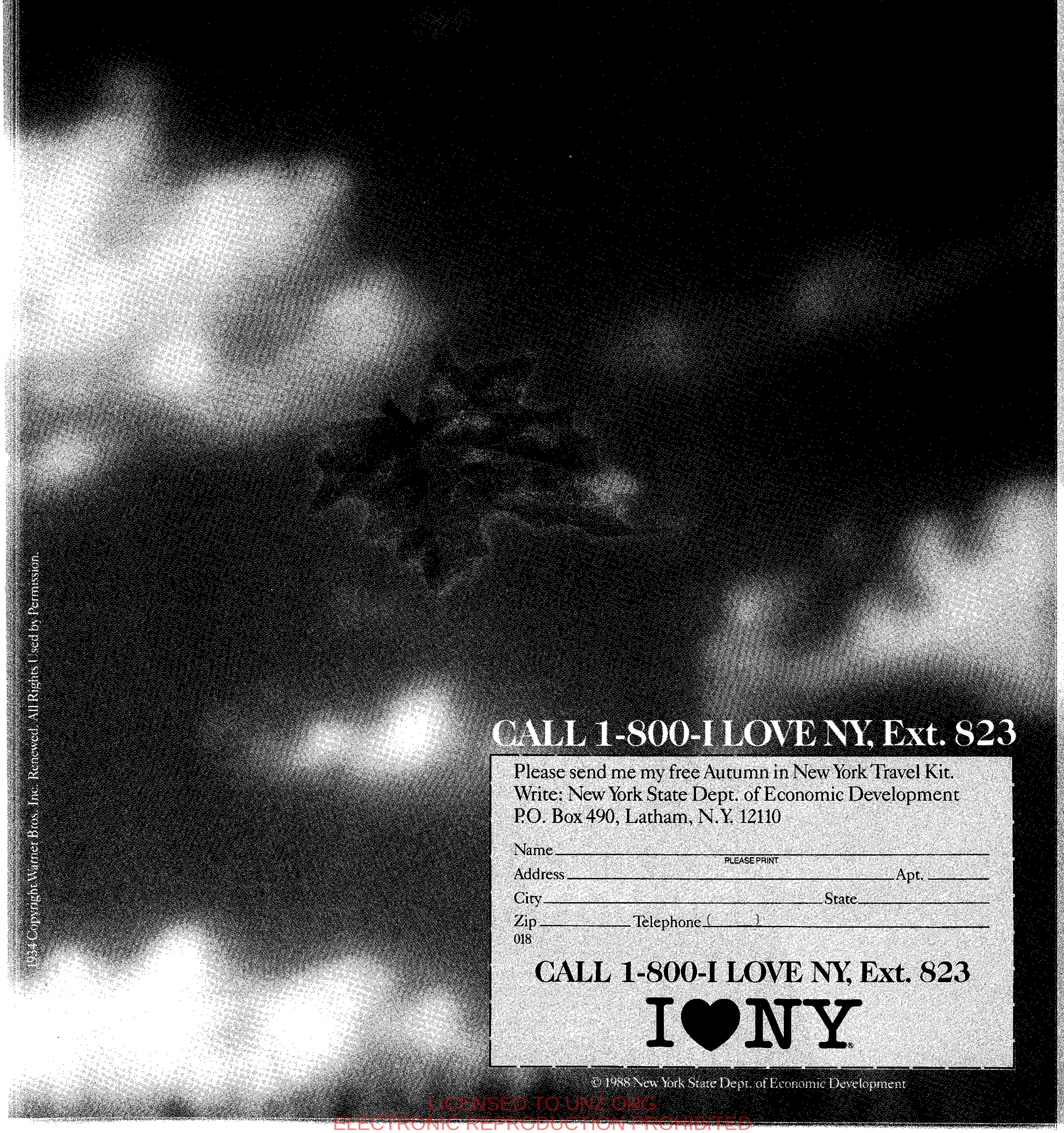

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coming up every minute, including the appearances of Sir Georg, looking as grim and unappealing as his interpretations sound.

For inspirational presence on the podium, no one beats **Leonard Bernstein** when the spirit is upon him. He seems uncharacteristically subdued during the early stages of Mahler's *Resurrection* Symphony, taped at a live performance in Ely Cathedral in 1973 (Deutsche Grammophon 072 200-1). But by the time he arrives at the final apotheosis—singing along with the chorus, levitating heavenward and floating in midair, facial expressions mirroring every nuance in the score—Bernstein is in the grip of the music and a viewer senses immediately why musicians follow him through fire. This is definitely a Mahler Second to see and hear, despite the instrumental spotlighting (Burton again), as annoying here as it is on the Solti film.

Orchestral video discs must have a greater potential than can be gathered from these four samples, which mainly prove that orchestral musicians work hard and that Bernstein and Kleiber are more photogenic than Solti and Harnoncourt. Solo recitals seem an even more dubious prospect, but apparently Polygram's future releases will include many by bankable artists. I am told we can look forward to a set of video CDs with Daniel Barenboim playing Beethoven's 32 piano sonatas on a variety of pianos in elegantly decorated nineteenth-century settings, all of it directed in some manner by the late Jean-Pierre Ponnelle. This may turn out to be a breakthrough for the medium, but if not, one can always switch off the TV and just listen. Video discs are obviously a valuable means of documenting live musical occasions that have some historic significance. But does anyone really want to watch James Levine playing chamber music with a woodwind quintet more than once?

For now, opera and ballet are still the main attractions, and Polygram has much coming up to tempt the opera fan, most of it material licensed from Unitel, a Munich-based company that specializes in films for television. The prize here is Patrice Chéreau's provocative 1976 Bayreuth production of Wagner's *Ring,* soon to be available from Philips. Traditionalists offended by such unorthodox operatic updatings will prefer the **La Bohème** taped at La Scala in 1967 (Deutsche Grammophon 072 205-1). This loving and lovely production dates back to the days before Herbert von Karajan and Franco Zeffirelli lost their innocence—in their approach to Puccini, at least—and I don't see how the opera could be done better. To have *Bohème* performed with such easy grace by an all-Italian cast is also a treat, with the young Mirella Freni especially radiant as Mimi.

The Götz Friedrich film of Strauss's **Elektra** is not for me (London 071 500-1), even though the musical elements that went into making it are first-rate. This was the last music Karl Böhm conducted before his death, in 1981, and the Vienna Philharmonic plays gloriously for him. The only performance of the title role Leonie Rysanek agreed to sing is preserved here, and she sounds sensational. In fact, the entire cast of veterans reads like a page out of operatic history: Astrid Varnay, Dietrich Fischer-Dieskau, Josef Greindl, Hans Beirer, Catarina Ligendza, and Kurt Böhme. Turn off the audio, though, and it looks like a documentary about the homeless on a rainy day, a bunch of loonies trapped in an abandoned warehouse somewhere on the outskirts of Vienna. The chance for a great film of *Elektra* has been squandered—get this one for the soundtrack.

The La Scala *Bohème* seems to have been filmed onstage without an audience, and the *Elektra* was shot "on location," synchronizing the singers' acting performances with their prerecorded voices. *The Turn of the Screw* (Philips 070 500-1) takes a third approach by rethinking Benjamin Britten's opera in purely cinematographic terms, " dubbing " in actors for the singers. This has produced some horrors in the past, but the director, Petr Weigl, has not tampered with a note of the score, and his Czech cast is completely at ease "singing" in English. Best of all, Weigl seizes on every subtle allusion in both text and music to create a chilling atmosphere of creeping, intangible, unspeakable evil, and he turns the screw relentlessly right up to the final tragic exorcism. Something of a prude, Britten would probably have been aghast at the explicit eroticism of the silent prologue, but even this is clearly suggested by the libretto. The excellent musical performance has been available for some time—on a Philips recording featuring musicians from Covent Garden conducted by Colin Davis—and this poetic and powerful film worthily complements it.

At the moment, Pioneer has a monopoly on laser-disc opera with about 40 titles to choose from. Unlike Polygram's offerings, most are live performances from the Metropolitan, Covent Garden, Glyndebourne, La Scala, the Verona Arena, and the Bolshoi. Watching familiar opera stars sweating it out up close can be exciting and disillusioning in about equal measure, but I enjoyed browsing through Pioneer's catalogue and hope to report on it soon. Until then, I can recommend the label's latest Met acquisition, an ardent *Manon Lescaut* (PA 88-215) taped in 1980, when Renata Scotto and Placido Domingo were spending some of their finest hours together. ■

Who's Who in Leather Furniture

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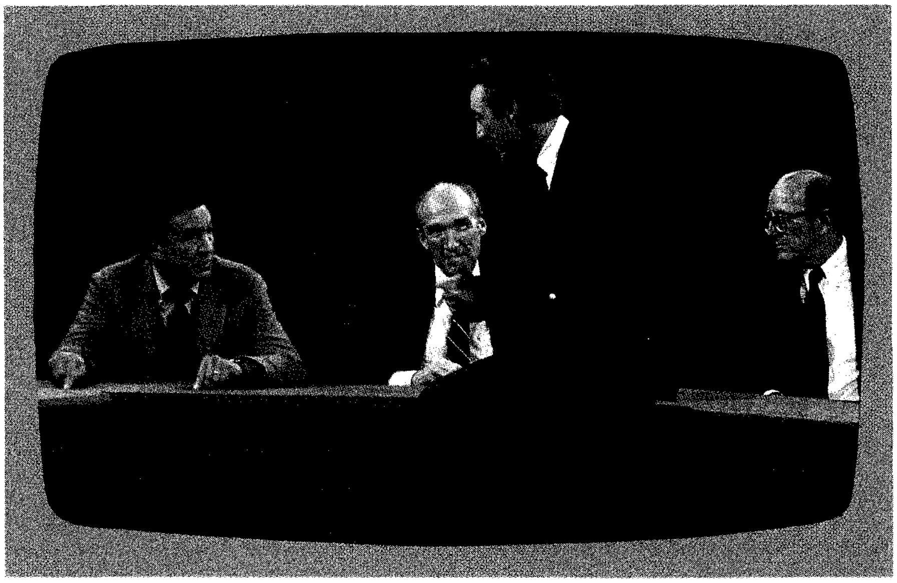
PUBLIC RELATIONS

"...On *The Politics of Privacy,* Senator Alan K. Simpson confides that when he was young, he was arrested for shooting a mailbox..."



TALKING HEADS: *Mike Wallace, Senator Simpson, moderator Nesson, and reporter Denniston.*

ON **The Politics of Privacy** (MONDAY, September 26; 9 P.M.; Channel 13), the heads not only talk, they roll—like bowling balls. These very big heads make a very great noise.

Peter Jennings, for instance, explains to R. W. Apple Jr. that ABC television anchorpeople like Jennings just happen, unhappily, to be *more famous* than New York *Times* reporters like Apple. Geraldine Ferraro is of the odd opinion that the public doesn't really want to know any grubby details about the private lives of politicians, and so the press shouldn't "burden" us with them. Mike Wallace of CBS believes everything he reads by Liz Smith in the *Daily News.* Alan K. Simpson confides that before he ran for the Senate from Wyoming, when he was young and "thought beer was food," he was arrested for shooting a mailbox. General William C. Westmoreland makes a joke.

These luminaries and many more—an uncomfortable Katharine Graham, the Empress Theodora of the Washington *Post;* a supercilious Jeane Kirkpatrick, the Permanent Neoconservative from the American Enterprise Institute; an impatient Jeff Greenfield, who will improve on Ted Koppel after football every Monday *Nightline* on ABC until the election; a gruff Barney Frank, representing the Fourth District of the Commonwealth of Massachusetts and a national constituency of homosexuals with the guts to come out of the closet, etc.—have been conscripted by the Columbia school of journalism and the Annenberg–Corporation for Public Broadcasting Project to deliberate on the ethics of tittle-tattle.

They crouch cheek by jowl on opposing banquettes in dreadful studio proximity. They are dazzled into sentience by Charles R. Nesson from Harvard Law. Like a mongoose, he stalks them. Like seals, they perform.

Nesson pretends to be a senator ("Joe Valentine") who's thinking of running for president (he has a vision-thing). Once upon a long time ago, in law school, this "Valentine" smoked dope, and changed his name, and had close encounters of the sexual kind with "Amy, Beth, and... *Michael.*" ("About par for the American Dream," says Liz Smith, my heroine.) From Ferraro, Simpson, Kirkpatrick, and Frank, he wants advice on whether to fess up and on how to manage the damage control. From Jennings, Apple, Wallace, Graham, Smith, and Greenfield—and Katherine Fanning of the *Christian Science Monitor,* Paul Taylor of the Washington *Post,* and Lyle Denniston of the Baltimore *Sun*—he wants to know whether it's any of their business.

Like Ferraro and Simpson, Frank feels that there are more important things we ought to know about a candidate than what he was up to behind closed doors twenty years ago—but because of "Michael," "Valentine" will never be president. Greenfield explains "the Faustian bargain" we make when we enter "the public arena": In exchange for fame, money, and power, we give up privacy; because there's "no unanimity in this culture about what doesn't count... everything's fair game." This makes Jennings feel bad. Kirkpatrick mentions St. Augustine. She'd also burn the tapes.

Nesson turns from what might be called the Gary Hart question to what might be called the Joe Biden question, and from the Joe Biden question to what might be called the Diane Sawyer question, and so on. The method here is search-and-destroy. This is always entertaining and occasionally instructive. Graham, for instance, is inclined to think that she publishes more about the real issues in any election than most readers want to read. Denniston of the *Sun* refuses to lunch, dine, go to cocktail parties, or play tennis with anybody he might conceivably write about, or have any opinions at all on the stories he covers. Fanning *hates* gossip. Apple informs us that foreign correspondents for *Time* used to leak their stuff to the competition so the home office would give them some space. Liz Smith gets many of her scoops from other reporters who are furious at their own foot-dragging news organizations.

Smith, in fact, is the revelation. She won't apologize to these worthies for being a gossip columnist: "They have to call you something." About her sources at CBS or the *Times,* she says, "I'm the garbage pail." She likes her job because she can do anything she wants to, without regard to "formula." She is under no illusions about the "rampant homophobia in America." She tries to stay away from extramarital hanky-panky because "married people have enough troubles." When Graham explains that she no longer runs a gossip column because the stories can't be checked, Smith points out that Graham's *Post* subscribes to her column, buys it every day of the week, but never runs it; they just borrow bits and

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pieces for their "People" section.

When Liz Smith speaks, the bowling balls and the performing seals turn suddenly into frogs, as if she were Aristophanes. My problem with *The Politics of Privacy,* which will be followed on PBS in January by a ten-part series on "Ethics in America," is that most of the working journalists aren't as forthright as she is. Just looking at their faces, you imagine what at least one of them might really want to say out loud. Something like this:

We are talking about the precious privacy of clever people whose principal business it's been for years to manage the news—a government of press releases, photo opportunities, selective leaks, and barefaced lies. Nobody asked these people to run for office. They are philanthropists who give themselves away. We are entitled to look a gift horse in his boxer shorts. Why does the public find out that a chairman of the House Ways and Means Committee is a drunk only when he dumps himself into the Tidal Basin? If there are bladder cops for football players, why not for politicians? What's character, anyway, except how we behave when we think nobody's looking? Didn't Gary Hart treat the Democratic Party the same way he treated women, as a personal convenience? Maybe we should have said something about J.F.K., too—the revolving door and the musical beds in the White House; the Exners fresh from Sam Giancana and Frank Sinatra; the machismo rubbish and the wink-wink. Maybe his swashbuckling was contagious. Didn't his CIA behave as though history were a wet dream?

Surely I jest.

In brief: THE SITCOM VERSION OF THE **Baby Boom** movie won't show up as a weekly series until the beginning of November on NBC, but last week's "preview" was surprisingly nifty. Kate Jackson isn't Diane Keaton, nor should she be. Jackson's a control freak whose repressed libidinal hysteria escapes only when she babbles in that wonderful cigarettes-and-whiskey rasp of hers. (That she is also the sitcom's narrator just means more of that voice, which is fine with me.) She inherits a three-year-old at home on the Upper West Side at about the same time she inherits her frosted, smarmy, and well-connected male assistant at the big corporation where she yuppies. She'll be just as much a legend at the Y's "Mommy and Me" therapy group as she was at Harvard for her paper on what went wrong at Chrysler. I like the forties big-band music, the Nazi baby-sitter Helga, and the Bloomingdale's jokes, but most of all, I like Jackson.... **First Impressions** (Saturdays; 8 P.M.; CBS) is the first of many new programs this season that will ask us to feel bad about abandoned fathers and their needy children. It's also the first of many new programs that will ask us to enjoy the broadcasting business as much as the broadcasters say they do. Brad Garrett's an impressionist (Bill Cosby, Jack Nicholson, Hulk Hogan) who does radio commercials for "Media of Omaha" and father impersonations for a pair of blonde pigtails named Lindsey. His boss is always on the phone to his BMW mechanic. His sound man has a freeze-dried cat: "a low-maintenance pet." He also has a girlfriend who does impressions—Shana Alexander, Mike Ditka—before she leaves Omaha for Los Angeles. There are jokes about computers and jokes about God, and the feeling here is that *First Impressions* will not be lasting.... **Hot Metal** (Sundays; 10 P.M.; Channel 13) is a British sitcom about a Fleet Street newspaper that won't remind anybody of the Manchester *Guardian,* tricked out in a style that won't remind anybody of Evelyn Waugh. It's loud and it's stupid, and why Channel 13 should inflict it on us while it still refuses to telecast the long-suppressed "salacious" episodes of *Upstairs, Downstairs* is a mystery and a disgrace.

PETER MAX

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NEW NEWS AND OLD NEWS

"...Most new material in *Forbidden Broadway* is heady stuff. The concept of *Blues in the Night* may be worth one revue number..."

THE LACK OF SATIRE IN AMERICAN LITERature is a loss to the entire society. Satire is one of the maturest art forms, and one can just about measure the sophistication of a culture by the quantity and quality of its satire. Ability to laugh at oneself, individually and collectively, is a prerequisite for genuine humanity. So the very modest and narrowly focused satire of **Forbidden Broadway** is nevertheless a match struck in the dark; year after year, Gerard Alessandrini, the author-director of this popular series, has been turning out new versions, and this year's, in a new home at Theater East, is up to par, snuff, and all sorts of mischief.

Some of the old favorites trotted out once again might, to be honest, be fitter for the knacker's yard. By now, the takeoff on *Fiddler on the Roof* belongs at best in the attic; the George M. Cohan number is curiously humorless; and the *Cats* piece should have uttered its last meow. But most of the new material is heady stuff. The "Fugue for Scalpers," in which shady guys and dolls tout pairs of seats to hot shows—"I've got the tickets here" for the one "about the Chinese Commie geisha queer" and the one where "who can see through the chandelier?"—is delicious. Even more so is the next item, in which Patti LuPone, high as a kite on chutzpa, sings "I Get a Kick Out of Me." The words are plummy—e.g., "I get a thrill,/ Though my voice is shrill/ 'Cause Frank Rich will still/ Adore me"—but the bits of travestied décor, costuming, and choreography are scarcely less droll, to say nothing of Toni DiBuono's cannily catty Patti.

Forthwith, Michael McGrath is a hoot as Joel Grey in his *Cabaret* opener; he is just as good in a number satirizing Cameron Mackintosh's hucksterism for his British musicals, and here the visual punch line is a true knockout. *Romance, Romance* does not get the resounding whack it deserves; and the *Ain't Misbehavin'* spoof, "Ain't Missed a Dinner," which concentrates on the performers' heft, is not one of your weightier numbers. But with David B. McDonald as a debonairly deadly Joe—"I chop up classic plays, dear,/ So they call me Papp the Knife"—we are back on target. The takeoff on operatic recordings of musicals sung by Kiri and José, though a good idea, doesn't quite make it, but the Sondheim infatuation with lyrics over tunes is saucily serenaded in "Into the Words."

Perhaps my favorite number is "Madonna's Brain," in which her male colleagues coach the benighted star of *Speed-the-Plow* in a riotous version of "The Rain in Spain." Here even the tiniest details score, as when Miss DiBuono as Madonna enunciates the contraction "I've" as two separate words. There is good work also from Roxie Lucas, notably as Elaine Stritch in "The Ladies Who Screech," despite shaky material. There are quite good send-ups of *Les Mis* and *Phantom*, and a succulent *'M. Butterfly* parody sung to "Poor Butterfly." And much more.

***LES MIS:** McGrath, DiBuono in* Forbidden Broadway.

My only regret is that there isn't more of an edge to it all, that too often the pasquinade lapses into mere pastiche. I think of Yeats's wonderful lines (in a different context): "Arise and bid me strike a match/ And strike another till time catch...." *Forbidden Broadway* is strictly a one-match show.

IT IS ONE THING TO REVIVE A DECADE later a hit such as *Ain't Misbehavin';* it's quite another to exhume after a mere six years a flop such as **Blues in the Night.** Sheldon Epps's idea (if an overextended gimmick merits that appellation) was to show three women in separate rooms of a cheap hotel in the late thirties as they sing famous songs—mostly blues, many by blacks—to express their existential malaise and occasional highs. They sing mainly solos, though sometimes also duets, trios, or quartets, for there is also a man, a saloon singer (and louse), who gets a couple of songs for himself as well. The characters do not meet; their harmonizing and occasional interacting are purely metaphorical. There is no dialogue or dancing. No show, either.

The concept may be worth one number in a musical revue. So Noël Coward did it, more cleverly, with "Mad About the Boy," where three very different women express their feelings about a matinee idol. To try to stretch this out to a whole evening is pretentious and silly. In the 1982 version, the women were given tiny bits of action now further reduced, though there is more movement around the stage; the saloon singer now does not play the piano. A couple of the songs may be different, and some may have been redistributed. Otherwise, this supposedly new version is exactly the same thing, with a five-piece band on an upper level playing the same flat-footed arrangements and orchestrations by Sy Johnson. If you want to present a concert, present it as such; pretending that it is a show—even though two of the women do not achieve any identity, so that, except in looks, they are interchangeable—is to litter the stage with corpses of unrealized intentions.

As The Lady From the Road (formerly Woman #1), Carol Woods, a poor man's Nell Carter, tries to be sly, sassy, foxy, funky, but—vocally and histrionically—never gets beyond the obvious, the over-

Photograph by Richard Sobol.

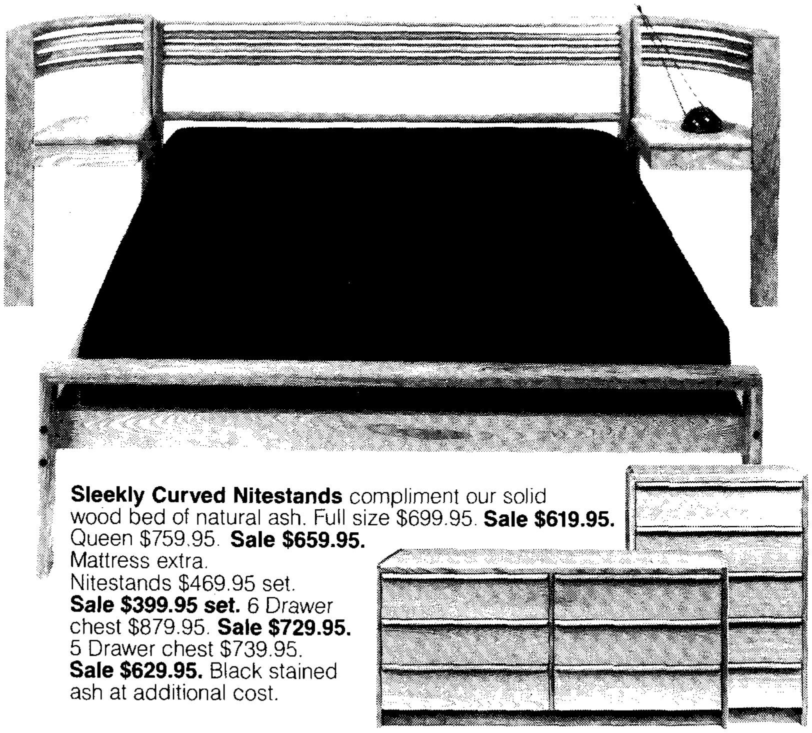
stated, the facile. As The Woman of the World (ex-#3), Brenda Pressley has a rich voice and shapely figure, and good, though somewhat mannered, delivery. Best is Leilani Jones, as The Girl With a Date (although we see her only getting dressed and, later, undressed, so the date might just as easily be a fig); she has charm, sincerity, and an engaging delivery, but she is needlessly saddled with a clumsy and distracting wig. As for Lawrence Hamilton, the saloon singer, he has no voice, no looks, no personality, but plenty of nothing. He is as blank as Epps's direction. As noted, this purports to be a revised *Blues in the Night,* but there is no news in the blight.

ED GRACZYK'S **A Murder of Crows** IS A small, simple, not very original play whose *Rosmersholm*ian ending does not really fit the amiable elderly married couple from Wallace, Ohio, who are its principal characters. (The happy ending for the middle-aged couple in a subplot seems equally forced.) And yet there is something likable about this play, situated in a chemically polluted one-horse town whence old Harley and Jennie Woodson are to be relocated to a trailer home in Erie, Pennsylvania, by their long-estranged son and his wife. The old-timers have never left Wallace, Ohio, where they first farmed, then ran a general store, which they are reluctant to leave—Harley, who is dying of cancer, especially so.

This may sound gloomy, but it isn't. Graczyk (who also wrote the, to my mind, less successful *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean*) has infectious fondness for his characters, unexciting though they be. And he relieves his fairly stock situations with humor and a warmth not allowed to go sappy. Typical of the dialogue is this comment on a dull man by his widow: "He sat there on that old chair of his all through *Bonanza* and *The Lawrence Welk Show* before I realized that he was dead." Similarly, you can sit through the play quite pleasantly without noticing that much of it is not especially alive. I guess I am a sucker for dialogue such as this about a couple on a hijacked plane: "They flew over that Bay of Pigs and there weren't any pigs in it at all. I wonder what all the fuss was about."

Kim Hunter, I am afraid, is not strong enough for Jennie, and goes up in her lines much too often. As the acquisitive daughter-in-law, Susan Greenhill is far more obnoxious than necessary. But Michael Higgins is splendid as crusty, quirky, corny Harley, and Terry Layman gives a subtly modulated performance as his son. Though there is a perfect front-porch set by Ursula Belden, Ed Stern's staging is routine, and the crow symbolism doesn't fly. Win some, lose some. ■

JENSEN-LEWIS



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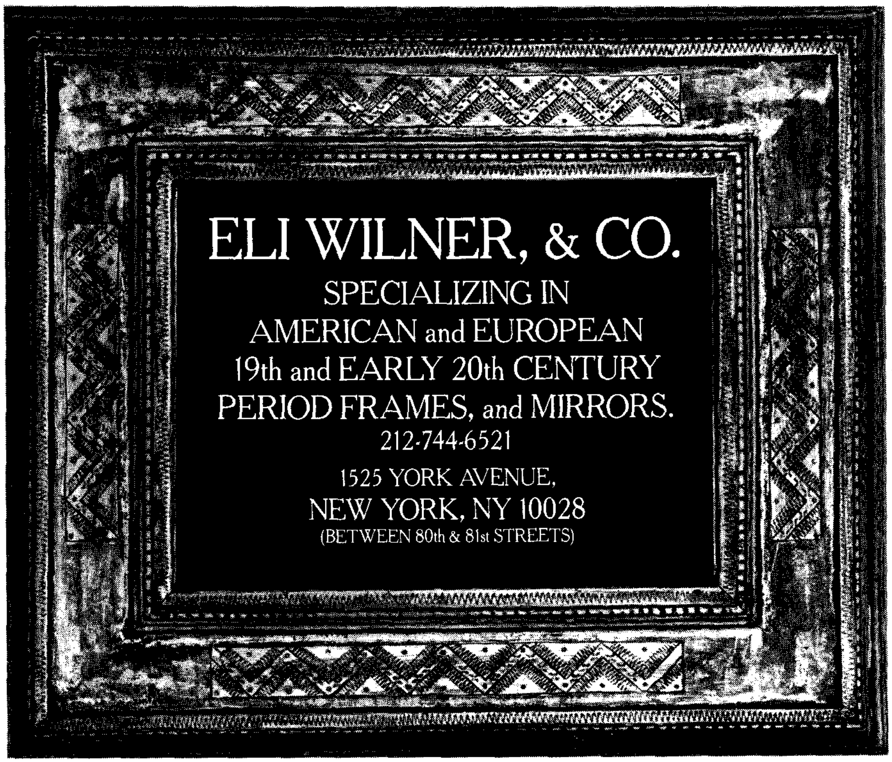

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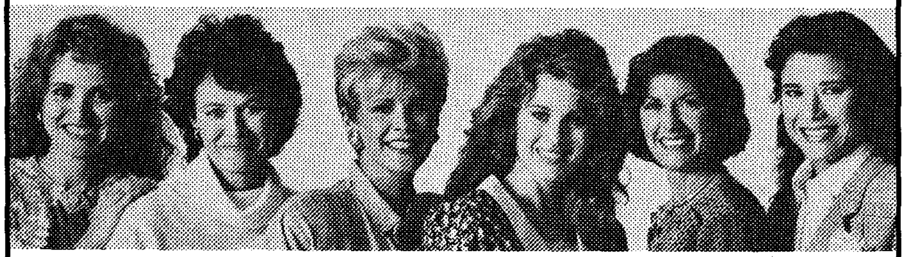

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BODYFORMULA IS OFFERING 15 PERCENT off its new exercise programs for ages 2–19. Courses include: "My Shadow 'n' Me," for toddlers 2–3 and mothers (Tues. and Thurs. at 11 A.M.); "Fitness for Kids," a creative exercise program for ages 4–11, with music, movement, and dance (Mon. and Wed. at 11 A.M. and 4 P.M.); low-impact workout for teenagers (Tues., Thurs., and Fri. at 4 P.M.); ten classes, were $90, now $76.50; twenty classes, were $170, now $144.50; one month's unlimited classes, was $112, now $95; two months' unlimited classes, was $200, now $170; six months' unlimited classes, was $432, now $367; twelve months' unlimited classes, was $720, now $612. Phone Mon.–Fri. 9 A.M.–8 P.M. for schedule or appointment. A.E., M.C., V., checks accepted. *BodyFormula, Inc., 305 East 92nd St. (860-7321); through 10/15.*

SAMPLE SALE

TWO DESIGNERS SHARE THIS SPACE. AT 1200 Lex. makes copies of Chanel and Adolfo hand-loomed wool suits and dresses; its one-of-a-kind sample sale offers women a chance to save $100 off wholesale prices. White V-necked four-pocket suit with hand-crocheted trim (size 10), retail $890, here $345; Basque-style dress in black velveen wool (size 12), retail $800, here $300; Ungaro-type scarlet suit with black crochet trim (size 8), retail $900, here $350; and more. Myra custom-makes hand-knits and repairs and alters knitted and crocheted garments at wholesale prices. Checks accepted; no credit cards; all sales final. *Myra Hand Knits/At 1200 Lex., 1200 Lexington Ave., near 81st St., second floor (879-1246); Mon.–Fri. 11 a.m–6 p.m.; through 10/5.*

FROM JAPAN

THIS SMALL SOHO SHOP HAS CRAFTS from Japan. Unisex cotton yukata kimono robes in solids and prints: short, were $40–$45, now $30–$33.75; long, were $47–$60, now $35.25–$42; ceramic sake sets from Kyoto, were $95, now $65; other sake sets, were $50, now $35; porcelain bowls with black lacquer lids, were $24, now $12; classical-look iron paperweights, were $14, now $7.75. A.E., M.C., V., checks accepted; exchanges possible. *Koto, 71 West Houston St. (533-8601); daily noon–7:30 p.m.; through 1/15.*

ALL'S FAIR

THE AMERICAN RED CROSS IS HOLDING an event—part health fair and part showcase for fall volunteer opportunities—offering designer scarves decorated with architectural details from the Red Cross headquarters in Washington, D.C., here $8.50; Red Cross duffel bags, here $18.50. Also, T-shirts, sweat suits, totes, sweaters, teddy bears, toy trucks, first-aid kits, and more. There are free balloons, break dancing, and a video presentation with the latest AIDS information and descriptions of the courses available in first aid, CPR, and more. *Volunteer Recruitment Fair of the American Red Cross; outdoor plaza of 150 Amsterdam Ave., at 66th St.; Fri. 10 a.m.–5 p.m.; 9/23 only.* ■

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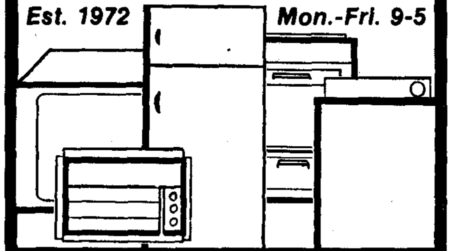

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 21

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 9/27: *The Love Child.* #2—Through 9/22: "Gimmick-O-Rama." 9/21–22: *The Maze; Third Dimension Murder; The Mask.* Through 10/20: "Clara Bow and Company: It Girls, Flappers, Jazz Babies, and Vamps." 9/23–24: *Mantrap; Show People.* 9/25: *Pandora's Box; Pix de Beauté.* 9/26: *Whoopee!; Kid Boots; Ella Cinders.* 9/27: *A Girl in Every Port; Fazil; Down to the Sea in Ships.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 9/21: *Hollywood Story; Sunset Boulevard.* 9/22: *Goldfinger; From Russia With Love.* 9/23–24: *The Seventh Seal; Persona.* 9/25: *The Golden Coach; Teresa Venerdi.* 9/26: *Went the Day Well?; Millions Like Us.* 9/27: *Dr. Strangelove; Fail-Safe.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 9/22: *Tougher Than Leather.* Beg. 9/23: *Murder One.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Bandits.* #2—*Mama Turns 100.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Big.* #2—*Crossing Delancey.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Running On Empty.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Betrayed.* #2—Through 9/22: *Die Hard.* Opening 9/23: *Sweet Hearts Dance.* #3—*The Beast.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 9/21: *Ride the High Country; Junior Bonner.* 9/22: *The Old Maid; A Stolen Life.* 9/23–24: *The Red House; D. O. A.* (1949). 9/25: *Bluebeard's Eighth Wife; That Uncertain Feeling.* 9/26: *Ivan the Terrible—Part I: Ivan Grosny; Ivan the Terrible—Part II: The Boyar's Plot.* 9/27: *Rio Rita; Sunny.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 9/21–22: *Angel Heart; 9½ Weeks.* 9/23–24: *Fellini Satyricon; And the Ship Sails On.* 9/25: *Marriage Italian Style; Yesterday, Today, Tomorrow.* 9/26–27: *Singin' in the Rain; The Band Wagon.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Moon Over Parador.* #2—*Midnight Run.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Track 29.* #2—*Babette's Feast.* #3—Through 9/22: *A World Apart.* Opening 9/23: *Patty Hearst.* #4—Through 9/22: *The Deceivers.* Opening 9/23: *Patty Hearst.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Coming to America.* #2—*Midnight Run.* #3—*Messenger of Death.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 9/22: *Who Framed Roger Rabbit.* Opening 9/23: *Dead Ringers.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Moon Over Parador.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Married to the Mob.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Crosssing Delancey.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Eight Men Out.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *The Dead Pool.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Running On Empty.* #2—Through 9/22: *Midnight Run.* Opening 9/23: *Dead Ringers.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Tougher Than Leather.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Messenger of Death.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—Through 9/22: *Hero and the Terror.* Opening 9/23: *Sweet Hearts Dance.* #5—*Young Guns.* #6—*Coming to America.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Betrayed.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Program Unavailable.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Married to the Mob.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—Through 9/22: *The Deceivers.* Opening 9/23: *Patty Hearst.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 9/22: *Big.* Opening 9/23: *Murder One.* #2—*Cocktail.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Eight Men Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 9/22: *Dear America: Letters Home From Vietnam.* Opening 9/23: *Who Framed Roger Rabbit.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Moon Over Parador.* **CARNEGIE SCREENING ROOM**—(757-2131). *Bandits.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Deceivers.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Bull Durham.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Wizard of Loneliness.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 9/21: *Mr. Deeds Goes to Town; Too Many Husbands.* 9/22–24: *The Seven Year Itch; Bus Stop.* 9/25–26: *Twentieth Century; She Married Her Boss.* 9/27–28: *Cafe Metropole; Wife, Husband, and Friend.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 9/22: *Big.* Opening 9/23: *Dead Ringers.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Crossing Delancey.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Miles From Home.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Track 29.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*The Beast.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET**—*Running On Empty.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Who Framed Roger Rabbit.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). *Tucker: The Man and His Dream.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 9/22: *Betrayed.* Beg. 9/23: *Sweet Hearts Dance.* #2—Through 9/22: *Who Framed Roger Rabbit.* Opening 9/23: *Patty Hearst.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 9/22: *Moon Over Parador.* Opening 9/23: *Gorillas in the Mist.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Prince of Pennsylvania.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Eight Men Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Messenger of Death.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Die Hard.* #2—*Betrayed.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 9/22: *Tougher Than Leather.* Opening 9/23: *Patty Hearst.* #2—*Coming to America.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Eight Men Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—*Bagdad Cafe.* #3—*Boyfriends and Girlfriends.*

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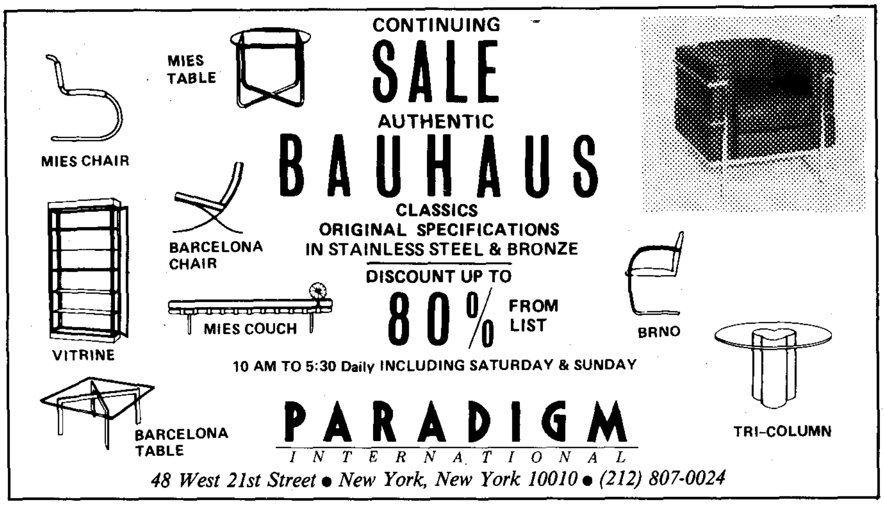
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MOVIES

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—Through 9/22: *Babette's Feast.* Opening 9/23: *Matador.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Beast.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*A Fish Called Wanda.* #2—*Married to the Mob.* #3—*Tucker: The Man and His Dream.* #4—*Crossing Delancey.* #5—*Betrayed.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Moon Over Parador.* #2—Through 9/22: *Die Hard.* Opening 9/23: *Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660).—*Coming to America; Bambi.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Running On Empty.* #2—*Midnight Run.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Messenger of Death.* #3—*Tougher Than Leather; Die Hard.* #4—*Coming to America.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—Through 9/22: *Tougher Than Leather.* Opening 9/23: *Who Framed Roger Rabbit.* #2—Through 9/22: *Messenger of Death.* Opening 9/23: *Murder One,*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Messenger of Death.* #2—*Tougher Than Leather.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30. 9/26–9/29: "The Twelfth Margaret Mead Film Festival." $5, daily; screenings begin at 6:30. Films include *Cannibal Tours*, dir. Dennis O'Rourke; *Learning to Dance in Bali*, dir. Margaret Mead and Gregory Bateson; *Missile*, dir. Frederick Wiseman; *The Kayapo of Gorotire*, dir. Michael Beckham; *Foster Child*, dir. Gil Cardinal; and *The Bells of Chernobyl*, produced by a Soviet film crew.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. Through 10/7: "Glorious Technicolor." 9/22 at 2:30 and 9/24 at 3: *Captain From Castile* (1947), dir. Henry King. 9/23 at 2:30: *El Dorado* (1943), dir. Howard Hawks. 9/23 at 7: *For Whom the Bell Tolls* (1943), dir. Sam Wood. 9/24 at 12:30: *The Phantom of the Opera* (1943), dir. Arthur Lubin. 9/24 at 7:30: *Leave Her To Heaven* (1943), dir. John Stahl. 9/25 at 12:30: *The Band Wagon* (1953), dir. Vincente Minnelli. 9/25 at 3: *The Black Swan* (1943), dir. Henry King. Through 10/7: "Media and the Vietnam War," includes 46 television broadcasts and independently produced videotapes and films.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 10/8: "The Hong Kong Film Festival." 9/23 at 3: *Mr. Vampire* (1986), dir. Lau Kun Wai, with Ricky Hui; at 7: *A Chinese Ghost Story* (1987), dir. Ching Siu-tung. 9/24 at 3: *Project A—II*, dir. Jackie Chan; at 7: *Just Like Weather* (1986), dir. Allen Fong, with Christine Lee.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922–1984). 9/25 at 2: *Die Strauss* (1923), dir. Karl Grune; at 4: *Yesterday's Girl* (1966), dir. Alexander Kluge; guest speaker for the evening will be Stuart Liebman, Assoc. Prof. of Film Studies at Queens College.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. Through 9/22: *Dolly, Lotte, and Maria* (1988), dir. Rosa von Prauheim, with Dolly Haas, Lotte Goslar, and Maria Piscator; a New York Premier Engagement. 9/23 at 8: "In Person: Lewis Klahr," the independent filmmaker will premiere *The Morning Films: Lost Camel Intentions, For the Rest of Your Natural Life*, and *In the Month of Crickets.* 9/24–25: "An American Film Institute Video Festival Reprise." 9/24 at 8: screenings include *Mirror/Mirror*, dir. Paula Levine; *The Present*, dir. John Dominico; *There is a Myth*, dir. Catherine Elwes, and *Dick Talk*, dir. Roberta Hammond. 9/25 at 8: screenings include *Disentanglement*, dir. Sarah Tuft; *In the Dark*, dir. Lisa Steele; *Pure Virtue*, dir. Tanya Mars; *Danny*. Through 9/29: "Parabola Arts Foundation Presents the 1988 Selection of Current Avant-Garde Films." 9/26 at 7: *Yellow Aria*, dir. Tina Bastajian and *The Influence of Strangers*, dir. Mark Daniels. 9/27 at 7: *Alaya* and *17 Reasons Why*, dir. Nathaniel Dorsky; *Mayhem*, dir. Abigail Child; *Present Tense*, dir. Jack Walsh.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. "Animal Rights/Human Responsibilities." 9/25 at 7: "Religion and Animals, " includes a screening of *We Are All Noah,* dir. Tom Regan, guest speaker for the evening will be Andrew Linzey, Chaplain at the University of Essex, and Jean Pearson, author and animal rights advocate.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $3, nonmembers; $1.50, members. 9/27 at 8: *Vengeance is Mine* (1979, Japan), dir. Shohei Imamura.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5, single admission. Through 10/9: The 26th New York Film Festival." Opening Night 9/23: at 7:45 and 9: *Women on the Verge of a Nervous Breakdown* (1988, Spain), dir. Pedro Almodóvar. 9/24 at 1: *Felix* (1987, West Germany), dir. Sanders-Brahms, Sandler, von Trotta, and Bruschmann; at 3:30: *Asya's Happiness* (1967, USSR), dir. Andrei Konchalovsky; at 6: *Mapantsula* (1988, South Africa), dir. Oliver Schmitz; at 9: *High Hopes* (1988, Great Britain), dir. Mike Leigh. 9/25 at 2: (See 9/24 at 6); at 4:30: (See 9/24 at 9); at 7: (See 9/24 at 1); at 9:30: *Sarah* (1988, France), dir. Edgardo Cozarinsky; *La Maschera* (1988, Italy), dir. Fiorella Infascelli). 9/26 at 6:15: (See 9/25 at 9:30); at 9:15: *Bird* (1988, U.S.), dir. Clint Eastwood. 9/27 at 6:15: (See 9/26 at 9:15); at 9:30: *The Man With Three Coffins* (1987, South Korea), dir. Lee Chang-Ho.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. "Saturday Screenings for Children," Sats. at noon and 1:45. Through 10/6: "Woody Allen: The Television Work": a 90-minute screening on Allen's multi-faceted television work.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 9/22 at 3: *Night and the City* (1950), dir. Jules Dassin 9/23 at 3: *2,000 Women* (1944), dir. Frank Launder. 9/24 at 1: *They Knew Mr. Knight* (1945), dir. Norman Walker; at 5: *Millions Like Us* (1943), dir. Frank Launder and Sidney Gilliat. 9/25 at 1: *The Gentle Sex* (1943), dir. Leslie Howard and Maurice Elvey; at 3: *Blue Scar* (1948), dir. Jill Craigie; at 5: (See 9/23 at 3). 9/26 at 2:30: *The Brave Don't Cry* (1952), dir. Philip Leacock; at 6: (See 9/25 at 3). 9/27 at 2:30: *White Corridors* (1951), dir. Pat Jackson; at 6: *They Made Me Fight a Fugitive (I Became a Criminal)* (1947), dir. Alberto Cavalcanti. 9/22–23 at 12:30 and 6:30 and 9/24 at 3: British Award-Winning Commercials," an exhibition of the work of 85 British advertising films made for broadcast and cinema. Through 9/1: "Video: New Canadian Narrative," an exhibition of the work of 26 Canadian video artists.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/21 at 8: "Glasnot Film Series": *My Friendship With Ivan Lapshin* (1984, USSR), dir. Alexei Gherman, includes an introduction by Vic Skolnick at 7:30. 9/22 at 8: *Morgan's Cake* (1988), dir. Rick Schmidt, who will be present for the screening. 9/23–24 at 7:45 and 10:30, 9/25 at 2:30, 5, 7:30, and 9:45, and 9/26 at 8: *The Moderns* (1988), dir. Alan Rudolph, with Keith Carradine and Genevieve Bujold. 9/27–28 at 8: "Glasnot Film Series": *Repentance* (1984, USSR), dir. Tegniz Abuladze.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. "Robert Altman: American/Independent." 9/22 at noon: *Popeye* (1980), with Robin Williams and Shelley Duvall; at 2:30: *Brewster McCloud* (1970), with Bud Cort and Sally Kellerman; at 5:30: *M.A.S.H.* (1970), with Elliott Gould and Donald Sutherland. 9/23 at noon: *They Live By Night* (1948), dir. Nicholas Ray, with Farley Granger; at 2:30: *Thieves Like Us* (1974), with Keith

Carradine. 9/24 at noon: *McCabe and Mrs. Miller* (1971), with Warren Beatty; at 2:30: *Buffalo Bill and the Indians* (1976), with Paul Newman and Burt Lancaster. 9/27 at noon: *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (1982), with Cher; at 2:30; *Secret Honor: The Last Testament of Richard M. Nixon* (1984); at 5:30: Two By South: *Precious Blood/Rattle Snake in the Cooler* (1982), with Alfie Woodard.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 9/23: nightly except Mons. 6, 8, and 10: *Doc's Kingdom* (1987), dir. Robert Kramer.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/1: "Dreams That Money Can Buy." 9/24 at 2: *Pull My Daisy* (1959), dir. Robert Frank and Alfred Leslie; *Conversations in Vermont* (1970), dir. Robert Frank.

ROTUNDA GALLERY—16 Court St., Room 809, Brooklyn (718-875-4031). Through 10/15: "Trans Americas," drawings and videotapes by Juan Downey.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series: Carl Foreman Film Retrospective." 9/24 at 8: *Champion* (1949), dir. Mark Robson, written by Foreman, with Kirk Douglas. 9/25 at 1:30: *The Key* (1958), dir. Carol Reed, written by Foreman, with William Holden and Sophia Loren.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 9/26 at 8: *Scene of the Crime* (1986), dir. Andre Techine, with Catherine Deneuve and Danielle Darrieux.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Messenger of Death.* #2—*Tougher Than Leather.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Messenger of Death.* #4—*Big.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Bull Durham.* #2—*Betrayed.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Betrayed; Eight Men Out.* #2—*Big.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 9/22: *Tougher Than Leather.* Opening 9/23: *Murder One.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.* #2—*Married to the Mob.* #3—*Messenger of Death.* #4—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Patty Hearst.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 9/22: *Tougher Than Leather.* Beg. 9/23: *Murder One.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Tougher Than Leather.* #2—*Moon Over Parador.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.* #2—Through 9/22: *Hero and the Terror.* Beg. 9/23: *Patty Hearst.* #3—*Messenger of Death.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Die Hard.* #4—*Coming to America.* #5—*Betrayed.* #6—*Married to the Mob.* #7—*Who Framed Roger Rabbit.* #8—*Moon Over Parador.* #9—*Young Guns.* #10—*A Nightmare on Elm Street 4: The Dream Master.* #11—*Messenger of Death.* #12—*Tougher Than Leather.* #13—*Crossing Delancey.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Crossing Delancey.* #2—*Married to the Mob.* #3—*Moon Over Parador.* #4—*A Fish Called Wanda.* #5—*Young Guns.* #6—*Die Hard.* #7—*Eight Men Out.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Moon Over Parador.* #2—*Married to the Mob.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Tougher Than Leather; Messenger of Death.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey.* #2—*Eight Men Out; A Fish Called Wanda.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Big.* #2—*Tougher Than Leather.* #3—*Messenger of Death.* #4—*Betrayed.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Messenger of Death.* #2—*Tougher Than Leather.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Messenger of Death.* #2—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Tougher Than Leather.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Messenger of Death.* #4—*Betrayed.* #5—*Who Framed Roger Rabbit.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Tougher Than Leather.* #3—*Messenger of Death.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Running On Empty.* #2—*A Fish Called Wanda.* #3—*Crossing Delancey.* #4—*Die Hard.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit; Midnight Run.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Moon Over Parador.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Betrayed.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Tougher Than Leather.* #4—*Midnight Run.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Messenger of Death.* #2—Through 9/22: *Midnight Run.* Beg. 9/23: *Patty Hearst.* #3—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Sweet Hearts Dance.* #4—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Messenger of Death.* #2—*A Fish Called Wanda.* #3—*Crossing Delancey.* #4—*Married to the Mob.* #5—Through 9/22: *Die Hard.* Beg. 9/23: *Sweet Hearts Dance.* #6—*Moon Over Parador.* #7—*Running On Empty.* #8—Through 9/22: *Betrayed.* Beg. 9/23: *Dead Ringers.* #9—Through 9/22: *Midnight Run.* Beg. 9/23: *Patty Hearst.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 9/22: *Big.* Beg. 9/23: *Dead Ringers.* #2—Through 9/22: *Moon Over Parador.* Beg. 9/23: *A Fish Called Wanda.* #3—*Married to the Mob.* #4—*Messenger of Death.* #5—Through 9/22: *Die Hard.* Beg. 9/23: *Kansas.* #6—Through 9/22: *Betrayed; A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/23: *Murder One.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Moon Over Parador.* #2—*Married to the Mob.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Messenger of Death.* #2—*Tougher Than Leather.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Die Hard.* #5—*Who Framed Roger Rabbit.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Married to the Mob.* #2—*Die Hard.* #3—*Crossing Delancey.* #4—*Messenger of Death.* #5—Through 9/22: *Who Framed Roger Rabbit; A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/23: *Patty Hearst.* #6—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Sweet Hearts Dance.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Eight Men Out.* #2—*Betrayed.* #3—Through 9/22: *Big.* Beg. 9/23: *Kansas.* #4—Through 9/22: *Mr. North.* Beg. 9/23: *Sweet Hearts Dance.*

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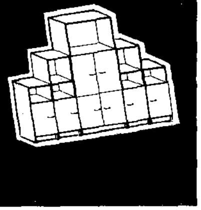

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303. CORONA—PLAZA—(639-7722). Through 9/22: *Moon Over Parador.* Beg. 9/23: *Who Framed Roger Rabbit.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Die Hard.* #4—*Messenger of Death.* #5—Through 9/22: *Midnight Run.* Beg. 9/23: *Dead Ringers.* #6—Through 9/22: *Who Framed Roger Rabbit.* Beg. 9/23: *Patty Hearst.* #7—Through 9/22: *Cocktail.* Beg. 9/23: *Sweet Hearts Dance.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street 4.* #2—*Coming to America.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 9/22: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/23: *Patty Hearst.* #2—*Moon Over Parador.* #3—*Messenger of Death.* #4—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Betrayed.* #2—*A Fish Called Wanda.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Midnight Run.* #2—*Betrayed.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Running On Empty.* #2—Through 9/22: *Who Framed Roger Rabbit.* Beg. 9/23: *Sweet Hearts Dance.* #3—*Moon Over Parador.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—Through 9/22: *Eight Men Out.* Beg. 9/23: *Patty Hearst.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Messenger of Death.* #2—*Die Hard.* #3—*Cocktail.* #4—Through 9/22: *Young Guns.* Beg. 9/23: *Dead Ringers.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Eight Men Out.* #2—*Betrayed.* #3—*Married to the Mob.* #4—*Messenger of Death.* #5—*Tougher Than Leather.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Coming to America.* #2—*Big.* #3—*Moon Over Parador.* #4—*Midnight Run.* #5—*A Nightmare on Elm Street 4: The Dream Master.* #6—*Die Hard.* #7—Program Unavailable.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Cocktail.* #2—*Moon Over Parador.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Messenger of Death.* #2—*Hero and the Terror.* #3—Through 9/22: *Die Hard.* Beg. 9/23: *Patty Hearst.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moon Over Parador.* #2—*Married to the Mob.* #3—*Betrayed.* #4—*A Nightmare on Elm Street 4: The Dream Master.*m

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Messenger of Death.* #2—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Dead Ringers.* #3—*Die Hard.*

320. REGO PARK—DRAKE—(457-4002). Through 9/22: *Big.* Beg. 9/23: *Tucker: The Man and His Dream.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Big.* #2—*Eight Men Out.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Tougher Than Leather.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 9/22: *Betrayed.* Beg. 9/23: *Moon Over Parador.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). Through 9/22: *Married to the Mob.* Beg. 9/23: *Kansas.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Crossing Delancey.* #2—*Die Hard.* #3—*Betrayed.* #4—*Married to the Mob.* #5—*Moon Over Parador.* #6—*Messenger of Death.* #7—*A Fish Called Wanda.* #8—Through 9/22: *Midnight Run.* Beg. 9/23: *Sweet Hearts Dance.* #9—Through 9/22: *Big.* Beg. 9/23: *Patty Hearst.* #10—Through 9/22: *Who Framed Roger Rabbit; Cocktail.* Beg. 9/23: *Dead Ringers.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). *Midnight Run.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Coming to America.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Crossing Delancey.* #2—*Messenger of Death.* #3—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Patty Hearst.* #4—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moon Over Parador.* #2—*Betrayed.* #3—*Die Hard; Big.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Coming to America.* #3—*Married to the Mob.* #4—*A Fish Called Wanda.* #5—*Crossing Delancey.* #6—*Running On Empty.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Eight Men Out.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Moon Over Parador.* #2—*Crossing Delancey.* #3—Through 9/22: *Betrayed.* Beg. 9/23: *Dead Ringers.*

507. HEWLETT—HEWLETT—(791-6768). *Who Framed Roger Rabbit.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Messenger of Death.* #2—*Die Hard.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Moon Over Parador.* #2—Through 9/22: *The Thin Blue Line.* Beg. 9/23: *Sweet Hearts Dance.* #3—*Married to the Mob.* #4—*Betrayed.* #5—*A Fish Called Wanda.* #6—Through 9/22: *Eight Men Out.* Beg. 9/23: *Dead Ringers.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Tucker: The Man and His Dream.* #2—*Tougher Than Leather.* #3—*Messenger of Death.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big.* #2—Through 9/22: *Tougher Than Leather.* Beg. 9/23: *Midnight Run.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run.* #4—*Betrayed.* #5—*Married to the Mob.* #6—*Eight Men Out.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/22: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/23: *Big.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Married to the Mob.* #2—Through 9/22: *Die Hard.* Opening 9/23: *Sweet Hearts Dance.* #3—Through 9/22: *Pascali's Island.* Beg. 9/23: *Patty Hearst.* #4—Through 9/22: *Big.* Beg. 9/23: *Dead Ringers.*

515. MALVERNE—TWIN—(599-6966). #1—*Midnight Run.* #2—*The Thin Blue Line.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 9/22: *Tucker: The Man and His Dream.* Beg. 9/23: *Patty Hearst.* #2—Through 9/22: *Pascali's Island.* Beg. 9/23: *Sweet Hearts Dance.* #3—*Messenger of Death.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Moon Over Parador.* #2—*Who Framed Roger Rabbit.* #3—*Married to the Mob.* #4—*Messenger of Death.* #5—*Dead Ringers.* #6—*Die Hard.* #7—*A Fish Called Wanda.* #8—Through 9/22: *Tucker: The Man and His Dream.* Beg. 9/23: *Patty Hearst.* #9—Through 9/22: *Coming to America.* Opening 9/23: *Kansas.*

518. MASSAPEQUA—PEQUA—(799-6464). *Crossing Delancey.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Bull Durham.* #2—*Midnight Run.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Clean and Sober.* #2—*Coming to America.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Die Hard.* #2—*Midnight Run.* #3—*Betrayed.* #4—*A Fish Called Wanda.* #5—*Moon Over Parador.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Moon Over Parador.* #2—*Eight Men Out.* #3—*Betrayed.* #4—*Stealing Home.* #5—*Clean and Sober.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Midnight Run.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*Eight Men Out.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 9/22: *Pascali's Island.* Beg. 9/23: *Patty Hearst.* #2—*Running On Empty.* #3—Through 9/22: *Big.* Beg. 9/23: *Kansas.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Crossing Delancey.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Coming to America.* #4—*Midnight Run.* #5—*A Fish Called Wanda.* #6—*Moon Over Parador.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Betrayed.* #9—*Cocktail.* #10—*Big.* #11—*Crossing Delancey.* #12—*Tougher Than Leather.* #13—*Messenger of Death.*

531. WANTAGH—WANTAGH—(781-6969). *Big.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Messenger of Death.* #2—*Die Hard.* #3—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Patty Hearst.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit.* #2—*Young Guns.* #3—*The Last Temptation of Christ.* #4—*Running On Empty.* #5—*The Last Temptation of Christ.* #6—*Eight Men Out.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*A Time to Remember.* #3—*Boyfriends and Girlfriends.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 9/22: *Big.* Beg. 9/23: *Patty Hearst.* #2—Through 9/22: *Betrayed.* Beg. 9/23: *Dead Ringers.* #3—*Die Hard.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Moon Over Parador.* #2—Through 9/22: *Midnight Run.* Beg. 9/23: *Murder One.* #3—*Coming to America.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Eight Men Out.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Moon Over Parador.* #2—*Cocktail.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Married to the Mob.* #2—*Die Hard.* #3—*Moon Over Parador.* #4—*Young Guns.* #5—*Cocktail.* #6—*Messenger of Death.* #7—*A Fish Called Wanda.* #8—*A Nightmare on Elm Street 4: The Dream Master.* #9—*Tougher Than Leather.* #10—*Big.* #11—*Eight Men Out; Crossing Delancey.* #12—*Betrayed; Midnight Run.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Young Guns.* #3—*Eight Men Out.* #4—*Midnight Run.* #5—*A Fish Called Wanda.* #6—*Betrayed.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Cocktail.* #9—*Messenger of Death.* #10—*Running On Empty.* #11—*Married to the Mob; Crossing Delancey.* #12—*Moon Over Parador; Tougher Than Leather.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Crossing Delancey.* #2—*Messenger of Death.* #3—*A Fish Called Wanda.* #4—*Die Hard.* #5—*Big.* #6—*Betrayed.* #7—Through 9/22: *Married to the Mob.* Beg. 9/23: *Dead Ringers.* #8—Through 9/22: *Moon Over Parador.* Beg. 9/23: *Kansas.*

611. CORAM—PINE—(698-6442). #1—*Coming to America.* #2—*Eight Men Out.* #3—*Midnight Run.* #4—*Who Framed Roger Rabbit.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Crossing Delancey.* #2—*Running On Empty.* #3—*A Fish Called Wanda.* #4—*Married to the Mob.* #5—Through 9/22: *Pascali's Island.* Beg. 9/23: *Sweet Hearts Dance.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Betrayed.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 9/22: *Coming to America.* Beg. 9/23: *Betrayed.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Eight Men Out.* #2—*Crossing Delancey.* #3—*Midnight Run.* #4—*Married to the Mob.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moon Over Parador.*

618. ISLIP—ISLIP—(581-5200). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Moon Over Parador.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Temptation of Christ.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 9/22: *Arthur 2: On the Rocks.* Beg. 9/23: *Cocktail.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—*Moon Over Parador.* #4—*Betrayed.* #5—*Big; Midnight Run.* #6—*Who Framed Roger Rabbit; Tucker: The Man and His Dream.*

623. NORTHPORT—NORTHPORT—(261-8600). Program Unavailable.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Young Guns.* #2—*Eight Men Out.* #3—*Big.* #4—*Messenger of Death.* #5—*Die Hard.* #6—*A Fish Called Wanda.* #7—Through 9/22: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/23: *Kansas.* #8—*Moon Over Parador.* #9—*Betrayed.* #10—Through 9/22: *Who Framed Roger Rabbit; Stealing Home.* Beg. 9/23: *Dead Ringers.* #11—*Married to the Mob.* #12—*Sweet Hearts Dance.* #13—*Crossing Delancey.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Big.* **WEST**—*Married to the Mob.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/22: *A Summer Story.* Beg. 9/23: *Shame.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Big.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Married to the Mob.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moon Over Parador.* #2—*Betrayed.* #3—Through 9/22: *A Fish Called Wanda.* Beg. 9/23: *Dead Ringers.* #4—*Messenger of Death.* #5—Through 9/22: *Die Hard.* Beg. 9/23: *Patty Hearst.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*Betrayed.* #3—*Tucker: The Man and His Dream.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 9/22: *Coming to America; Tucker: The Man and His Dream.* Beg. 9/23: *Big.* #2—*Married to the Mob.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Betrayed.* #2—*Moon Over Parador.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Eight Men Out.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 9/22: *Pascali's Island.* Beg. 9/23: *Patty Hearst.* #2—*Married to the Mob.* #3—*Eight Men Out.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Betrayed.* #2—Through 9/22: *Married to the Mob.* Beg. 9/23: *A Fish Called Wanda.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Who Framed Roger Rabbit.* #2—*Crossing Delancey.* #3—*Moon Over Parador.* #4—*Die Hard.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*Messenger of Death.* #4—*Moon Over Parador.* #5—*Tougher Than Leather.* #6—*Betrayed.* #7—*Eight Men Out.* #8—*Midnight Run.* #9—*Die Hard.* #10—*Crossing Delancey.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Moon Over Parador.* #2—*Messenger of Death.* #3—Through 9/22: *Die Hard.* Beg. 9/23: *Dead Ringers.* #4—*Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 9/22: *Big.* Beg. 9/23: *Dead Ringers.* #2—*Die Hard.* #3—Through 9/22: *Eight Men Out.* Beg. 9/23: *Patty Hearst.* #4—*Moon Over Parador.* #5—*Married to the Mob.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Messenger of Death.* #2—*Tougher Than Leather.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Who Framed Roger Rabbit.* #2—*Die Hard.* #3—*Betrayed.* #4—*Married to the Mob.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Tucker: The Man and His Dream.* #2—*Big.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Tougher Than Leather.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moon Over Parador.*

718. RYE—RYE RIDGE—(939-8177). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mr. North.*

720. SCARSDALE—PLAZA—(725-0078). *Tucker: The Man and His Dream.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Eight Men Out.* #2—*Hot To Trot; Midnight Run.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Cocktail; Bambi.* #2—*Betrayed.* #3—*Running On Empty.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Crossing Delancey.* #2—Through 9/22: *Who Framed Roger Rabbit.* Beg. 9/23: *Sweet Hearts Dance.* #3—*Moon Over Parador.* #4—*Messenger of Death.* #5—*Die Hard.* #6—*Midnight Run.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Messenger of Death.* #2—*Tougher Than Leather.* #3—*Big.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—Through 9/22: *Messenger of Death.* Beg. 9/23: *Sweet Hearts Dance.* #3—*Married to the Mob.* #4—*Crossing Delancey.* #5—*Die Hard.* #6—*Moon Over Parador.* #7—*A Fish Called Wanda.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 9/22: *Young Guns.* Beg. 9/23: *Big.* #2—Through 9/22: *Midnight Run.* Beg. 9/23: *Die Hard.*

Rockland County

752. NANUET—MALL—(623-6336). *A Handful of Dust.*

753. NANUET—MOVIES—(623-0211). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Cocktail.* #4—*A Fish Called Wanda.* #5—*Moon Over Parador.*

755. NEW CITY—TOWN—(634-5100). #1—*A Fish Called Wanda.* #2—*Betrayed.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Moon Over Parador.* #2—*Messenger of Death.*

757. NYACK—CINEMA EAST—(358-6631). *Eight Men Out.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Big.* #2—*Married to the Mob.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Die Hard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Bambi.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Big.* #2—*Midnight Run.*

763. STONY POINT—9 W—(942-0303). *A Nightmare on Elm Street 4: The Dream Master.*

764. SUFFERN—LAFAYETTE—(357-6030). *Who Framed Roger Rabbit.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Eight Men Out.* #2—*Betrayed.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Midnight Run.* #2—*Crossing Delancey.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*Tougher Than Leather.* #3—*Messenger of Death.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Crossing Delancey.* #2—*Pascali's Island; A Fish Called Wanda.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 9/22: *Tucker: The Man and His Dream.* Beg. 9/23: *Patty Hearst.* #2—*Married to the Mob.*

812. RIDGEFIELD—CINEMA—(438-3338). *Who Framed Roger Rabbit.*

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813. SOUTH NORWALK—SONO—(866-9202). Through 9/25: *A World Apart.* Through 9/29: *The Sun and the Moon.*

814. SPRINGDALE—STATE—(325-0250). *Midnight Run; Coming to America.*

815. STAMFORD—AVON—(324-9205). #1—*Tougher Than Leather.* #2—*Messenger of Death.*

816. STAMFORD—CINEMA—(324-3100). #1—*Eight Men Out.* #2—*Betrayed.* #3—*Die Hard.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Tucker: The Man and His Dream.* #2—*Big; Who Framed Roger Rabbit.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Messenger of Death.* #2—*Betrayed.* #3—*Die Hard.* #4—Through 9/22: *Young Guns.* Beg. 9/23: *Patty Hearst.* #5—Through 9/22: *Who Framed Roger Rabbit.* Beg. 9/23: *Kansas.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*A Fish Called Wanda.* #2—*Big.* #3—*Die Hard.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Betrayed.* #2—*Married to the Mob.* #3—*Willow; Who Framed Roger Rabbit.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Moon Over Parador.* #2—*Die Hard.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Crossing Delancey.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Tougher Than Leather.* #8—*Moon Over Parador.* #9—*Messenger of Death.*

903. JERSEY CITY—STATE—(653-5200). #1—*Messenger of Death.* #2—*Tougher Than Leather.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—Program Unavailable.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Midnight Run.* #2—*Moon Over Parador.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Cocktail.* #6—*Running On Empty.* #7—*Young Guns.* #8—*Eight Men Out.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Married to the Mob.* #4—*Crossing Delancey.* #5—*Die Hard.* #6—*Messenger of Death.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Who Framed Roger Rabbit; A Nightmare on Elm Street 4: The Dream Master.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tougher Than Leather.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Messenger of Death.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Messenger of Death; Hero and the Terror.* #2—*Tougher Than Leather.*

914. LIVINGSTON—COLONY—(992-0800). *A Fish Called Wanda.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A World Apart.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moon Over Parador.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Moon Over Parador.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Betrayed.* #2—*Midnight Run.* #3—*Coming to America.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Betrayed.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 9/22: *Eight Men Out.* Beg. 9/23: *Dead Ringers.* #2—*Die Hard.* #3—Through 9/22: *Pascali's Island.* Beg. 9/23: *Sweet Hearts Dance.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Coming to America.* #2—*Crossing Delancey.* #3—Closed for renovations.

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Midnight Run; The New Adventures of Pippi Longstocking.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.*

932. ELIZABETH—ELMORA—(352-3483). *Who Framed Roger Rabbit.*

933. LINDEN—QUAD—(925-9787). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Die Hard.* #4—*Betrayed; A Nightmare on Elm Street 4: The Dream Master.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Eight Men Out.*

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit.* #2—*Midnight Run.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 9/22: *Who Framed Roger Rabbit.* Beg. 9/23: *Sweet Hearts Dance.* #2—*Big.* #3—Through 9/22: *Pascali's Island.* Beg. 9/23: *Patty Hearst.*

938. WESTFIELD—TWIN—(654-4720). #1—*Married to the Mob.* #2—*Betrayed.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Who Framed Roger Rabbit.* #2—*Messenger of Death.*

951. CLOSTER—CLOSTER—(768-8800). *Married to the Mob.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Eight Men Out.*

953. EMERSON—TOWN—(261-1000). #1—*Coming to America.* #2—*Betrayed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Die Hard.* #2—*Moon Over Parador.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—Through 9/22: *Pascali's Island.* Beg. 9/23: *Dead Ringers.* #2—*Crossing Delancey.*

958. OAKLAND—TWIN—(337-4478). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.*

959. PARAMUS—CINEMA 35—(845-5070). *A Nightmare on Elm Street 4: The Dream Master.*

961. PARAMUS—BERGEN MALL—(845-4449). *Who Framed Roger Rabbit.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Die Hard.* #2—*Young Guns.* #3—*Cocktail.* #4—*Married to the Mob.* #5—*Eight Men Out.* #6—*Running On Empty.* #7—*Moon Over Parador.* #8—*Coming to America.* #9—*Midnight Run.* #10—*Crossing Delancey.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Messenger of Death.* #2—*Big.* #3—*The Last Temptation of Christ.*

964. RAMSEY—CINEMA—(825-2090). *Betrayed.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Midnight Run.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Midnight Run.* #2—*Eight Men Out.* #3—*Die Hard.* #4—*Tucker: The Man and His Dream.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Tucker: The Man and His Dream.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Betrayed.* #2—*Hero and the Terror; Brave Star.* #3—*Clean and Sober; Big.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.* #3—*Big.* #4—*Betrayed.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*Moon Over Parador.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Messenger of Death.* #3—Through 9/22: *Die Hard.* Beg. 9/23: *Patty Hearst.* #4—*Who Framed Roger Rabbit.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11, 82**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleagüered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

BANDITS—(1 hr. 38 min.; 1988) In French, Eng. subtitles. When his wife is killed in a clumsy robbery, a bandit of the Paris underworld hides his daughter in a remote Swiss boarding school and embarks on an odyssey of revenge. With Jean Yanne, Marie-Sophie L., and Patrick Bruel. Screenplay by Claude LeLouch and Pierre Uytterhoeven. Dir. LeLouch. **4, 43**

THE BEAST—(1 hr. 49 min.; 1988) A dramatization of the ongoing conflict in Afghanistan; the Soviet tank "Beast" becomes the target of revenge of the Afghan guerrilla troops. With George Dzundza, Jason Patric, and Steven Bauer. Screenplay by William Mastrosimone. Dir. Kevin Reynolds. R. **7, 52, 83**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Dear God, save us from the movies. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with this gentle family man, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras, trying for gravity, works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. With John Mahoney and Jeffrey DeMunn as zealots. (9/5/88) R. **7, 34, 60, 66, 85, 102, 103, 112, 207, 210, 215, 217, 219, 220, 302, 307, 308, 313, 317, 401, 406, 504, 506, 509, 512, 523, 524, 530, 600, 606, 608, 610, 613, 615, 621, 625, 634, 635, 638, 703, 706, 714, 722, 755, 801, 816, 818, 900, 904, 918, 919, 933, 938, 952, 953, 964, 969, 970**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **5, 37, 48, 101, 103, 207, 220, 302, 314, 320, 322, 406, 504, 511, 513, 514, 527, 530, 531, 600, 606, 610, 625, 627, 631, 636, 708, 709, 715, 724, 724, 725, 759, 762, 819, 937, 963, 969, 970, 972**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis (Kevin Costner), a longtime minor-league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **45, 102, 520, 807**

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laugher, *Perfect.* Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole—and learns to flip ice cubes into a glass held behind his back. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, adapting his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. **37, 304, 312, 315, 406, 530, 604, 606, 608, 620, 722, 753, 904, 962**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **20, 33, 42, 67, 88, 90, Read 101, 108, 112, 211, 215, 216, 305, 314, 502, 505, 517, 521, 530, 601, 611, 615, 636, 814, 905, 918, 921, 953, 962**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam, it turns out, is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. With Jeroen Krabbe as a narcissistic writer who tries to make Izzy his mistress, and Rosemary Harris as a literary lion. (9/19/88) PG. **5, 25, 49, 85, 112, 200, 206, 213, 219, 300, 301, 310, 406, 503, 505, 506, 518, 524, 528, 530, 603, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 802, 808, 902, 905, 921, 956, 962**

DEAD RINGERS—(1 hr. 55 min.; 1988) Based on the book *Twins*, this is the story of twin brothers, both gynecologists, who committed suicide together in 1975. With Jeremy Irons and Genevieve Bujold. Screenplay by David Cronenberg and Norman Snider. Dir. Cronenberg. R. **21, 31, 48, 87, 106, 111, 209, 218, 219, 220, 304, 306, 312, 318, 406, 503, 506, 509, 514, 517, 600, 610, 625, 634, 708, 709, 920, 956**

DEAR AMERICA: LETTERS HOME FROM VIETNAM—(1 hr. 26 min.; 1988) A documentary that uses letters from soldiers serving in Southeast Asia, newsreel footage, and home movies to tell the story of the American experience in Vietnam. Narrators include Willem Dafoe, Robin Williams, and Robert De Niro. Screenplay by Richard Dewhurst and Bill Couturie. Dir. Couturie. PG-13. **42**

THE DECEIVERS—(1 hr. 52 min.; 1988) A young British officer stationed in 19th-century India investigates the existence of a mystical sect of criminals who strangle wealthy travelers. With Pierce Brosnan, Shashi Kapoor, and Helena Michell. Screenplay by Michael Hirst. Dir. Nicholas Meyer. PG-13. **11, 36, 44**

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 33, 53, 66, 87, 90, 101, 106, 111, 112, 200, 209, 211, 213, 218, 219, 220, 222, 300, 304, 306, 312, 314, 316, 318, 406, 503, 504, 505, 508, 514, 517, 523, 530, 532, 600, 606, 608, 610, 621, 625, 634, 705, 706, 708, 709, 714, 723, 724, 725, 760, 803, 806, 816, 818, 819, 901, 902, 905, 910, 920, 933, 954, 958, 962, 967, 972**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, united only in their loathing of the club owner, Charles Comiskey, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. The movie has a soft, boyish, legendary quality, but it's all period design and texture. The actors are well chosen, and give modest, self-assured performances, but Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (9/19/88) PG. **26, 40, 64, 80, 103, 200, 206, 214, 302, 310, 313, 322, 505, 509, 512, 524, 526, 533, 603, 606, 608, 611, 616, 625, 639, 702, 706, 709, 721, 753, 757, 801, 816, 904, 920, 935, 952, 962, 967**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy–type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 85, 112, 200, 206, 213, 219, 220, 301, 307, 311, 401, 406, 505, 509, 512, 517, 519, 523, 530, 606, 608, 610, 612, 613, 618, 621, 625, 631, 634, 635, 700, 703, 706, 718, 722, 724, 753, 755, 801, 808, 819, 902, 904, 914, 917, 919, 931, 952, 970, 971**

GORILLAS IN THE MIST—(2 hr. 5 min.; 1988) An exploration of the life and mysterious death of anthropologist Dian Fossey, who studied gorillas in Rwanda for two decades. With Sigourney Weaver, Julie Harris, and Bryan Brown. Screenplay by Anna Hamilton Phelan. Dir. Michael Apted. PG-13. **61**

HERO AND THE TERROR—(1 hr. 36 min.; 1988) A detective, haunted by nightmares of his successful capture of a psychopathic killer, must face these demons when the killer escapes from prison. With Chuck Norris and Brynn Thayers. Screenplay by Dennis Shryack and Michael Blodgett. Dir. Willaim Tannen. R. **33, 111, 316, 913, 969**

KANSAS—(1 hr. 40 min.; 1988) Two young drifters meet by chance in a railroad boxcar, and their relationship turns complicated when one leads the other into a series of bank robberies. With Matt Dillon and Andrew McCarthy. Screenplay by Spencer Eastman. Dir. David Stevens. R. **220, 302, 402, 517, 527, 610, 625, 818**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 533, 619, 963**

THE LOVE CHILD—(1 hr. 42 min.; 1987) A comedy about the orphaned, conservative son of unmarried hippies. With Sheila Hancock and Peter Capaldi. Screenplay by Gordon Hann. Dir. Robert Smith. **1**

MAMA TURNS 100—(1 hr. 40 min.; 1988) In Spanish, Eng. subtitles. A comedic look at a greedy family's attempt to do away with the rich family matriarch at her 100th birthday party. With Geraldine Chaplin, Fernando F. Gomez, and Rafaela Aparicio. Written and directed by Carlos Saura. **4**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbleized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband (Alec Baldwin) is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. **24, 36, 62, 85, 101, 106 112, 200, 203, 204, 214, 217, 219, 220, 221, 300, 304, 305, 313, 317, 402, 406, 505, 509, 512, 514, 517, 526, 530, 606, 608, 610, 612, 616, 625, 627, 633, 636, 702, 703, 706, 709, 714, 724, 753, 759, 809, 900, 902, 905, 916, 919, 933, 938, 951, 952, 962, 971**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **82**

MESSENGER OF DEATH—(1 hr. 32 min.; 1988) A tough Denver reporter is on the trail of a serial killer linked to a century-old cult of Mormon avengers. With Charles Bronson, Trish Van Devere, and Laurence Luckinbill. Screenplay by Paul Jarrico. Dir. J. Lee Thompson. R. **20, 33, 65, 90, 91, 92, 100, 101, 106, 111, 112, 204, 207, 208, 209, 210, 211. 218, 219, 220, 222, 300, 304, 306, 312, 313, 316, 318, 406, 503, 508, 510, 516, 517, 530, 532, 606, 608, 610, 625, 634, 706, 708, 711, 723, 724, 724, 756, 803, 815, 818, 902, 903, 905, 912, 913, 950, 963, 972**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot, envelops the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. R. (8/1/88) **10, 20, 31, 52, 89, 112, 214, 216, 218, 219, 304, 308, 314, 406, 501, 511, 512, 515, 520, 523, 524, 530, 601, 606, 608, 611, 616, 618, 621, 706, 721, 723, 725, 762, 802, 807, 814, 904, 918, 930, 936, 962, 966, 967**

MILES FROM HOME—(1 hr. 53 min.; 1988) When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich. Screenplay by Chris Gerolmo. Dir. Gary Sinise. R. **50**

MOON OVER PARADOR—(1 hr. 44 min.; 1988) Richard Dreyfuss plays a New York actor who, working in the mythical Latin American country Parador, gets press-ganged into imitating the country's dictator after the great man has died. The funniest ideas in this farce are about the identity of the country itself, which appears to be run by Fascists and ex-Nazis as a gigantic nightclub (Sammy Davis Jr. is a figure of great importance there). Paul Mazursky, working with Leon Capetanos (his usual collaborator), makes some awfully familiar jokes about the vanity of actors. The movie has the tired show-business wit of *Ishtar,* and much of it is far too broad for Mazursky's best talents. With Sonia Braga as the dictator's mistress, Raul Julia as the power behind the throne, Jonathan Winters as a CIA man, and a variety of distinguished actors in tiny, tiny roles. Shot in Brazil. PG-13. (9/19/88) **10, 22, 43, 61, 87, 106, 108, 112, 200, 203, 204, 214, 218, 219, 220, 221, 300, 303, 304, 306, 309, 314, 315, 317, 318, 401, 406, 503, 504, 506, 509, 517, 519, 523, 524, 530, 532, 601, 604, 606, 608, 610, 617, 618, 621, 625, 634, 638, 705, 706, 708, 709, 716, 723, 724, 753, 756, 813, 901, 902, 904, 916, 917, 931, 933, 954, 962, 970, 971**

MURDER ONE—(1 hr. 30 min.; 1988) The story of the Isaacs brothers' two-week murder rampage through the South in 1973. With Henry Thomas, James Wilder, and Stephen Shellen. Screenplay by Tex Fuller. Dir. Graeme Campbell. R. **3, 37, 91, 104, 107, 220, 601**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **33, 85, 90, 100, 108, 112, 210, 214, 216, 217, 220, 222, 300, 305, 306, 314, 317, 400, 505, 513, 530, 606, 608, 625, 715, 718, 763, 818, 902, 903, 905, 906, 911, 933, 959, 968**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) Philosophically morose version of the kind of "international intrigue" movie that Warner Bros. made much more entertainingly 45 years ago. Ben Kingsley is the perfect gentleman, Pascali, a seedy Turk who lives on a Greek island in 1908 and sends back reports to the sultan in Istanbul regarding the activities of the sultan's subjects. Though he is regularly paid, Pascali has received no acknowledgment of his work in twenty years. He falls in with two ambiguous Europeans—a wandering Englishman (Charles Dance) who may or may not be a swindler redeemed by his love of art, and a beautiful painter (Helen Mirren) who may or may not believe in Greek independence. After many cryptic and punctilious scenes the movie comes to a suitably absurd conclusion. Kingsley is fine, but Pascali is too abstract a figure of futility to mean much. From a novel by Barry Unsworth. Directed by James Dearden. (8/15/88) **514, 16, 527, 612, 702, 808, 920, 937, 956**

PATTY HEARST—(1 hr. 48 min.; 1988) Reviewed in this issue. R. **11, 36, 60, 67, 106, 111, 218, 219, 300, 304, 306, 310, 316, 406, 503, 514, 516, 517, 527, 532, 600, 634, 702, 709, 809, 818, 937, 972**

THE PRINCE OF PENNSYLVANIA—(1 hr. 33 min.; 1988) In a small Pennsylvania mining town, a rebellious teen tries to overthrow his domineering father and rescue his girlfriend from a dead-end job. With Keanu Reeves, Fred Ward, and Bonnie Bedelia. Written and directed by Ron Nyswaner. PG-13. **63**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) Reviewed in this issue. PG-13. **6, 31, 53, 89, 213, 219, 309, 505, 527, 533, 608, 612, 722, 904, 962**

SWEET HEARTS DANCE—(1 hr. 41 min.; 1988) Married man Don Johnson finds that the settled life isn't all it's cracked up to be, while his best friend, Jeff Daniels, is falling in love for the first time. With Susan Sarandon and Elizabeth Perkins. Screenplay by Ernest Thompson. Dir. Robert Greenwald. R. **7, 33, 60, 218, 219, 300, 302, 304, 309, 406, 509, 514, 516, 612, 625, 723, 724, 920, 937**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the smiling, honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 509, 601**

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. **3, 32, 67, 90, 91, 92, 100, 104, 107, 108, 112, 204, 207, 208, 210, 211, 216, 222, 313, 400, 510, 511, 530, 606, 608, 706, 711, 715, 724, 803, 815, 902, 903, 911, 913**

TRACK 29—(1 hr. 36 min.; 1988) The love story of two young people who work with a miniature-railroad fanatic. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11, 51**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker on Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. **24, 55, 85, 320, 510, 512, 516, 517, 621, 635, 636, 700, 715, 720, 809, 817, 958, 967, 968**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. **21, 36, 42, 54, 60, 91, 112, 210, 214, 222, 300, 303, 304, 309, 406, 507, 517, 533, 611, 621, 625, 631, 705, 714, 723, 764, 812, 817, 818, 900, 902, 906, 917, 932, 936, 937, 950, 961, 972**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82**

THE WIZARD OF LONELINESS—(1 hr. 50 min.; 1988) When his father joins the Army during World War II, a young boy must leave his California home and go to live with his grandparents in Vermont, a move that forces him to grow up before his time. With Lukas Haas, John Randolph, and Lea Thompson. Written and directed by Jenny Bowen. PG-13. **46**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo, who used herself and her mother as models for the characters. Directed by Chris Menges. PG. (6/20/88) **11, 813, 915**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **33, 112, 200, 312, 533, 606, 608, 625, 725, 818, 904, 962**

REVIVALS

AND THE SHIP SAILS ON—(2 hr. 8 min.; 1983) In Italian, Eng. subtitles. Prodigiously imaginative, at times brilliant Fellini, yet filled with arbitrary and ultimately boring details. Beginning as a silent black-and-white quasi-newsreel about the cream of pre–World War I European society embarking on a cruise, the movie gradually transforms into sound and color, as if moving from a dreaming to a waking state. A grand metaphor for the collapse of European culture, it declines into a traditional Fellini circus. **9**

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **88, 722, 761**

THE BAND WAGON—(1 hr. 52 min.; 1953) Cyd Charisse is the nominal heroine, but the real stars of this Technicolor musical are Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **9**

BUS STOP—(1 hr. 36 min.; 1956) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Bray. Dir. Joshua Logan. **47**

FELLINI SATYRICON—(2 hr. 9 min.; 1970) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. **9**

FROM RUSSIA WITH LOVE—(1 hr. 48 min.; 1963) One of the early James Bond movies, when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz, and Lotte Lenya. Dir. Terence Young. **2**

9½ WEEKS—(1 hr. 53 min.; 1986) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Mickey Rourke asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from then on she belongs to him. The movie was directed by Adrian Lyne, who started out by making commercials. Lyne is still making them. Despite the colorful sex, *9½ Weeks* has the least sensual look and rhythm possible. Basinger and Rourke are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. **9**

PANDORA'S BOX—(1 hr. 50 min.; 1929) The extraordinary German silent movie that made Louise Brooks a legend. In her famous black helmet of hair, she's Lulu, a sexually ravenous, completely amoral woman who uses men up and casts them off. Director G. W. Pabst, drawing on the same Wedekind plays that Berg used in his operatic masterpiece, *Lulu,* creates sustained erotic tensions never equaled in movie history. **1**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **2**

THE SEVEN YEAR ITCH—(1 hr. 45 min.; 1955) Middle-drawer Billy Wilder. Tom Ewell is the married man tempted to stray; Marilyn Monroe the girl upstairs whose skirt flies up when she stands above a subway grating. It's all very giggly and coy—a characteristic product of the repressed, titillated fifties. **47**

SINGIN' IN THE RAIN—(1 hr. 43 min.; 1952) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. **9**

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **2**

TWENTIETH CENTURY—(1 hr. 31 min.; 1934) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **47**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Thursday, September 22

PAUL ROBESON—Phillip Hayes Dean's biographical play with music stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, scholar; with pianist Ernie Scott; directed by Harold Scott. Tuesday through Saturday at 8, Sunday at 3; $27.50 to $37.50; Wednesday and Saturday at 2, $22.50 to $32.50. Previews start 9/22 prior to a 9/28 opening; limited run through 10/30. **Golden Theater,** 252 West 45th Street (239-6200). All major credit cards. 2 hrs. 45 mins. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.-Sat. at 8, Wed., Sat. & Sun. at 3; $30-$45. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. With Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40 to $45. **Vivian Beaumont Theater,** at Lincoln Center, 65th St. & Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. With Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Karen Ludwig, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.-Sat. at 8, $27.50-$40; Sat. at 2, $25-$35; Wed. at 2, $20-$32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan and Lonny Price. Mon.-Sat. at 8, $29.50-$39.50, Sat. at 2, $27.50-$37.50, Wed. at 2, $25-$35; opened 10/14/87. **Plymouth,** 236 W. 45th St. (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Mon.-Fri. at 8, Sat.at 2 & 8, $32.50-$50; Wed. at 2, $27.50-$45. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.-Thurs. at 8, Wed. & Sat. at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tues.-Sat. at 8:15, Sat. & Wednesday at 2:15, Sunday at 3, $27.50-$45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $35-$50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. In the cast are Tim Shew as Jean Valjean, Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford (Timothy Nolen takes over the Phantom role from Crawford 10/10), Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon.-Sat. at 8, Sat. at 2, $36.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen**

Hayes Theater, 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30-$37.50. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–A new cast–David Rasche, Bob Balaban, and Felicity Huffman–stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; $10. **Westside Repertory,** 252 W. 81st St. (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

CAFE CROWN—Eli Wallach, Anne Jackson, Marilyn Cooper, Tresa Hughes, Pierre Epstein, Fyvush Finkel, Bob Dishy and David Carroll head the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of 2nd Avenue and 12th Street in the early 30s, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25; from 9/27. **Public Theater,** 425 Lafayette Street (598-7150).

CALVIN TRILLIN'S UNCLE SAM—The noted author/humorist is on stage in a first-time, full-length show, offering his appraisal of the pre-election state of the Union. 9/24 at 8, 9/25 at 3, 9/26 at 8; then Wednesday through Saturday at 8, and Sunday at 3; through 10/9; $20. **American Place Theater,** 111 West 46th Street (840-3074).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill are the stars (and also the entire cast) of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. At the **John Houseman Theater,** 450 West Forty-Second Street (564-8038). ●

AN EVENING WITH JESSE JAMES—Jim Neu's portrait of a Jesse that hasn't been seen before; directed by Wendell Cordtz. It portrays the James brothers after they've become respectable. The playwright plays Jesse, and featured in the cast are Bill Rice, Charles Allcroft, Bernie Holmberg, and Mary Tepper. Friday and Sunday at 8, Saturday at 10; $8; through 9/25. **Performance Space 122,** 150 First Avenue (477-5288).

ECHOES—Jon Peros, Amory Walsh, and Bruce Abas star in N. Richard Nash's story of a couple who build a fantasy paradise within the walls of a mental hospital; directed by Abigail Gampel. Thursday through Saturday at 7, Sunday at 3; through 9/25; $10. **Theater 22,** 54 West 22nd Street (279-4200).

FALL SEASONS—Michael Thomas Tower's play explores the destructive nature of alcoholic relationships; directed by A. M. Raychel. Thursday through Saturday at 8:30; through 10/1; $10. **Theater Studio,** 750 Eighth Avenue (581-9425).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—At last, this always gala show has come to off Broadway, as a full-length version; written and directed by Gerard Alessandrini. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Tues.-Fri. at 8:30; Sat. at 7:30 & 10:30; Sun. at 3:30 & 7:30; $25-$28. **Theater East,** 211 E. 60th St. (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Tues.-Fri. at 8, Sat. at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater,** 130 West Forty-Fourth Street (239-6200).

THE GOLDEN LEG—David Glikin's play about a Russian couple endlessly awaiting to hear from the authorities about their exit visas; directed by Glikin. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 2; $20; through 10/2. **Theater Guinevere,** 15 W. 28th St. (683-7707).

THE GRANDMA PLAYS—Renee Taylor stars in Todd Graff's play, directed by Steve Gomer, about 40 years in the life of an indomitable Jewish Brooklyn woman. With Elzbieta Czyzewska, Alma Cuervo, and Franine Beers. Wednesday through Saturday at 8, Saturday at 3, Sunday at 7:30; $15-$18; through 10/16. **Vineyard Theater,** 309 East 26th St. (683-0696).

GUILTY CONSCIENCE—Thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Juiann Rosa); directed by Vincent Bossone. There's a vindictive mistress (Wendy Parks) in the picture, and an ultimate prosecutor (Tom Gebbe). Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $16 to $19. **South Street Theater,** 424 West 42nd Street (279-4200).

I COULD GO ON LIP-SYNCHING!—John Epperson has created and portrays the character, following her career from girlhood to stardom years later. Thursday and Friday at 11 p.m., Saturday at 12:15 a.m., Sunday at 9:30 p.m.; $12; through 10/9. **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Fri. & Sat. at 8, Sun. at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—Alexander Francis Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Natasi, Chris Deoni, and Linda Froehlich. Tuesday through Saturday at 8, Sunday at 3; $12 for previews (9/27-10/5) and $16-$21 thereafter). **47th Street Theater,** 304 West 47th Street (265-0794).

MADAME BOVARY—A revival of the Gustave Flaubert story, adapted for the stage and directed by Paul Edwards. With Mark W. Conklin, Noelle Strong, Richard Cuneo, Rod McLachlan, Gita Donovan, Adam Grant, Fern Dorsey, Linda Key, Jase Draper. Wed.-Sat. at 8, Sunday at 2; through 10/1; $8. **Judith Anderson Theater,** 422 West 42nd Street (744-4275).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MANIFEST DESTINY: AN EVENING OF YANKEE PANKY—Philippines Foreign Secretary Raul S. Manglapus is author, composer, and lyricist of a satire on the American adventure in the Philippines around the turn of the century; directed by Steve Pudenz. With Gordon Stanley, Colm Meaney, Craig Wells, Charles Hettinger, & Marvin Teicher. 9/21, 22, 23 at 8, 9/24 at 3:30 & 9; $18-$35. **Cathedral of St. John the Divine,** Amsterdam Ave. at 111th St. (662-2133).

A MURDER OF CROWS—Kim Hunter & Michael Higgins star in Ed Graczykk's play about an eccentric & loving couple, married 50 years, facing displacement from their rural Ohio home; directed by Edward Stern; and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50. **South Street Theater,** 424 West Forty-Second Street (564-8038).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue written and performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $30. **Circle-in-the-Square Downstown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

SANDRA BERNHARD—*Without You I'm Nothing*: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. With Gordana Rashovich, Katherine Kamhi, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday-Thursday at 8, Saturday & Wednesday at 2; $27; Friday & Saturday at 8, Sunday at 3, $29. **Westside Arts,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tues.-Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $27-$30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $24-$27.50. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, & Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $28 for all, exc. Sat. which is $32.50. **Cherry Lane,** 38 Commerce St. (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory**, Park Ave. & 66th St. (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $20. **Actors' Playhouse**, 100 7th Ave. So. (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24–$26. **Provincetown Theater,** 133 Macdougal St. (477-5048). ● ●

THEATER COMPANIES

CASTILLO THEATER COMPANY–*Demonstration !* a multimedia play mixing video, music, and live improvisation in exploring the radical legacy of the 1960s; directed by Fred Newman. Friday and Saturday at 8, Sunday at 3; $10; 9/23 through 10/2. **Aaron Davis Hall** on the City College Campus, West 133rd Street and Convent Avenue (690-4100).

CIRCLE REPERTORY COMPANY—Its new season starts with Craig Lucas's *Reckless*, directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life; featuring Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50–$26; through 10/23. **CircleTheater,** 99 Seventh Avenue South (924-7100).

COURTYARD PLAYERS—Frederick Stroppel's newest play, *A Good Man*, directed by Kevin O'Connor, is a black comedy which takes place in a funeral parlor. Wednesday through Sunday at 8; $8; through 10/2. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—*The Male Animal,* the 1940 comedy by James Thurber and Elliott Nugent, inspired by the authors' college days; directed by Geoffrey Shlaes. Tuesday through Saturday at 8, Saturday and Sunday at 2:30. 9/29 through 10/16. **Theater,** 103rd Street and Riverside Drive (663-2028).

IRISH REPERTORY THEATER—Sean O'Casey's *The Plough and the Stars,* set against a backdrop of the 1916 Easter uprising; directed by Charlotte Moore; with Paddy Croft, Peter Rogan, Carmel O'Brian, Anne O'Sullian, Errol Landis, Tom Delaney, Brian Calloway. Thurs.–Sat. at 7:30, Sun. at 4, through 10/9. **18th St. Plyhse,** 145 W. 18th St. (255-0270).

JEAN COCTEAU REPERTORY–First play of its eighteenth season is Paul Claudel's *Break of Noon* (*Partage de Midi)*, directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

LOVE CREEK COMPANY—Le Wilhelm's *Cow Tales* takes a look at the docile cow, starring Sandra Kaye Horner as Bossy Von Cow; directed by Giselle Minoli. 9/22, 23, 24, and 10/3 at 8; 10/24 at 1 p.m.; $8. **Cubiculo,** 414 West 51st Street (265-2138).

NEGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. With Brenda Denmark & LaTanya Richardson. Wed. at 3 (groups only) & 8; Thurs. & Fri.at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $15–$20; through 9/25. **Theater Four,** 424 W. 55th St. (246-8545).

POINTED STICK THEATER—Shakespeare's *A Midsummer Night's Dream.* October 6–9, 11–16, 18–23, at 8 p.m.; $10. **29th Street Repertory Theater,** 527 West 29th Street (627-1349).

PROJECT III ENSEMBLE THEATER—Jonathan Fuller's *The Sins of the Fathers* traces the Lincoln assassination from the point of view of John Wilkes Booth. Opens 9/29 and plays 10/1, 5, 8, 9, 12, 14, and runs in repertory with Robert Lyons's *Dream Conspiracy*, a political farce about money, nightmares, and the CIA, which plays 9/30, 10/2, 4, 6, 7, ll, 13, 15. All are at 8; $8. **Ohio Theater**, 66 Wooster St. (966-4844).

PROMETHEAN THEATER COMPANY—Victor Hugo's *Mary Tudor*, directed by Dan Roentsh, starring Katherine Sandberg, Stephen Byers and Diane Urbanski, and taking place in an England festering with Henry VIII's intrigues. Thursday through Saturday at 8, Sunday at 3; $8. **Shandol,** 137 W. 22nd St. (719-9812).

RAPP THEATER COMPANY—Shakespeare's *Romeo and Juliet* is performed in rotating repertory Wednesday and Friday at 8 and Saturday at 2; $15, with Moliere's *Tartuffe*, which runs Tuesday, Thursday, and Saturday at 8; through 10/1. Prices are $15 to $18. **Theater at St. Clement's,** 423 West 46th Street (279-4200).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specifics. **Gramercy Arts Theater,** 138 E. 27th St. (889-2850).

SECOND STUDIO FOR ACTORS—SHakespeare's *Hamlet*, judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; 9/21 through 10/30. **Theater,** 163 West 23rd Street (463-7050).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein–*I've Got the Tune*, and *The Harpies,* plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Avenue at 50th Street (925-2588).

STRATFORD ON HUDSON—A modern-dress production of Shakespeare's *A Midsummer Night's Dream*, directed by Alfred Hyslop. With Robert Bender, Dina Hampton, Dawn Isaac, Neal Mayer, and Pamela Jean Shaddock. Monday, and Wednesday through Saturday at 8:15, Sunday at 3:15; $16; through 10/2. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

13TH STREET REP—Israel Horovitz's *Line* (in its 13th year) in repertory with Bernardo Solano's *American Beech* (*Beech* only through 10/30; *Line* continues). Wednesday through Sunday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part 3 of the trilogy *The Road to Immortality*; inspired by Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $15 for previews (through 10/14); thereafter $20. **The Performing Garage**, 33 Wooster Street (966-3651).

YOUNG PLAYWRIGHTS FESTIVAL—Playwrights under the age of 19 compete with their offerings, through 10/8. Among them: Robert Kerr's *And the Air Didn't Answer;* Eric Ziegenhagen's *Seniority;* Jonathan Marc Sherman's *Women and Wallace;* Kevin Corrigan's *The Boiler Room.* Tues.–Sun.; $15 (send for brochure giving dates, times, and programs). **Playwrights Horizons Mainstage,** 416 W. 42nd St. (279-4200).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—(*Gaslight)*: Patrick Hamilton's thriller, directed by Fred Fondren, about a man plotting to drive his wife mad. With Elizabeth De Charay, Stephen Broker, Laura Lemle, Timothy Douglas, Margaret Mackey. Wed.–Sat. at 8; $8; through 10/22. **Prometheus Theater,** 239 E. 5th St. (477-8689).

THE BOMBING OF ANN ARBOR—David Ravel's play, directed by Phyllis Fox, about the first computer to simulate human thought.Thurs.–Sat.at 8,Sun.at 3;to 9/25; 9/22 at 11 a.m.; $7–$10. **Brooklyn Playworks**,295 Douglass St., Bklyn (718-875-4408).

BURRHEAD—Deborah Pryor's folk fable depicting the sensual self-awakening of a young woman in a Virginia town; directed by Mary Beth Easley. Monday through Friday, 9/19 through 10/1 at 8; $10. **Theater 603,** 311 West 43rd Street (246-5877).

BURIED CHILD—A revival of Sam Shepard's Pulitzer Prize-winning comedy of menace; directed by Steven Kein. Thurs.–Sat. at 8, Sun. at 3; 9/22–10/9; $8. **Art and Work Ensemble,** 870 6th Ave. (924-8699).

COME TOGETHER—Donald Kvares's three plays: *The Darning Needle, Mohawk Point*, and *The Doctor's Office Disco*; designed and directed by Viktor Allen. Presented by P.A.S. Artists' Group. Sun. and Mon. at 8; through 10/9; $8. **ATA,** 314 W. 54th St. (581-3044).

COMPANY–Revival of the musical by Stephen Sondheim with book by George Furth; directed by Robert G. Waring. 9/23 & 24, at 8; $9. **Heights Players,** 26 Willow Pl., Brooklyn (1/718-237-2752).

DODGER BLUE—Elizabeth Herring's play about a diner waitress who finds it hard to choose between a young illegal alien and a long-time customer; directed by Jayne Brooks. Thurs.–Sat. at 8, Sun. at 2; $8; through 10/8. **Kittredge Club**, 109 E. 39th St. (279-4200).

DRY RAIN—Robert Reiss's Vietnam War docu-drama, directed by Richard Dennis, dwells on the testimony and courtroom conflict of a youth on trial for his beliefs. Wed.–Sat. at 9; through 10/1; $10. **Washington Square Church**, 135 W. 4th St. (545-1614).

DODGER BLUE—Elizabeth Herring's play about a diner waitress who finds it hard to choose between a young illegal alien and a long-time customer; directed by Jayne Brooks. Thurs.–Sat. at 8, Sun. at 2; $8; through 10/8. **Kittredge Club**, 109 E. 39th St. (279-4200).

THE HOME SHOW PIECES—Written and directed by David Greenspan: A cycle of four plays that chronicle the psychological development of their principal character; each episode located in a different area of "the home." Wed.–Sun., 9/21–25, at 7:30; $8–$10. **Contemporary Theater**, 44 Walker St. (431-7434).

I'VE GOT INK!—Dan Blue's play pitting two journalism students against an ambitious lady boss who edits a new TV section for a Chicago daily; directed by Dunsten J. McCormack. With Will Rokos, Donald Lowe, Frank Latimore, John Means, Joanne Bayes, Mark J. Roth. Tues.–Sat. at 8; $8; through 10/1. **John Houseman**, 450 W. 42nd St. (279-4200).

MAINSTREAM—Glyn Vincent's play in which the suicide of a young actress leads to an unusual encounter between strangers and friends; directed by Bart Teush. Thurs.–Sun. at 8; $4; through 10/9. **Theater for the New City,** 155 First Avenue (254-1109).

NO EXIT—A revival of Jean-Paul Sartre's play which seems to ask 'Why do people suffer and is freedom possible?' Directed by Alan Benditt and featuring Lynne McCollough, Peggy O'Toole, and Alan Benditt. 9/23 to 26 at 8; $8. **Women's Interart Annex,** 552 West 53rd Street (246-3098).

PERICLES, PRINCE OF TYRE—Shakespeare's drama, starring David Conaway in the title role, and Amy Fisher as his wife; directed by Donald L. Brooks; Wednesday through Saturday at 8; $8; through 9/24. **ATA's Outdoor Theater,** 314 West 54th Street (581-3044).

ROMEO AND JULIET—Lovers, torn between loyalty to their families and their passion for each other; directed by Barbara Schofield; with Kirt Markle & Nina Minton. Thurs.–Sat. at 8, Sat. at 2; through 10/1; $8. **House of Candles,** 99 Stanton St. (353-3088).

ROSE IN SPANISH HARLEM–Juan Shamsul Alam's drama (in English), set in East Harlem, about a college student visiting her family during vacation; directed by Sandra Esteves. Thurs.–Sat. at 7:30; Sat. & Sun. at 3; through 10/9; $7.50 in advance, $10 at the door. **Space for Living Art,** 218 E. 125th St. (733-8420).

THREADS FROM THE TAILOR'S GRANDDAUGHTERS—Sharon Smith's play about mending differences and restoring bonds; directed by Heidi Griffiths. 9/22–24 at 8; $$5–$7. **WOW**, 59 E. 4th St. (460-8067).

THE THRILL OF VICTORY–*The Agony of Debate*: An irreverent look at politics in the age of media blitz, written by Steve Fife, Joe DiPietro, Mark Michaels, Kathy and Mark Giaimo. Thurs. through Sat. at 9, through 9/24; $8. **45th St. Theater**, 354 W. 45th St. (333-7471).

VICTORIA—Donna Elliott stars in a drama, written & directed by Nomi Rubel, about a Holocaust survivor, who finds her way back to the stage. With John Beuscher, Ben Kelman, Jack Merlis, Joan Quinlan. 9/22, 23 at 8, 9/24, 25 at 3 & 7:30; $10. **Sanford Meisner,** 164 11th Ave. (874-6297).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WALTER ANDERSON—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905–1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; through 10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).

ALEXANDER CALDER—Drawings, stabiles, and mobiles; through 10/22. Mathes, 851 Madison Ave. (249-3600).

STUART FROST—Representational drawings from the past forty years; through 10/12. Babcock, 20 E. 67th St. (535-9355).

KUBACH-WILMSEN—Sculptures in blue stone; through 10/8. Staempfli, 47 E. 77th St. (535-1919).

JANE LUND—Recent paintings and watercolor constructions; through 10/11. Forum, 1018 Madison Ave. (772-7666).

MICHAEL NAKONECZNY—Paintings of figures in fractured, splashily-colored interiors; through 10/1. Graham Modern, 1014 Madison Ave. (535-5767).

RELJA PENEZIC—Romantic landscape paintings that make reference to other landscape painters, and other schools of landscape painting; through 10/12. Uddoh, 233 E. 84th St. (570-1502).

JONATHAN PHILLIPS/GINNIE GARDINER—Paintings of familiar New York scenes/Paintings of still lifes and interiors. At the Arsenal, Fifth Avenue at 64th St., in Central Park (360-3423), through 10/5; at Marbella, 28 E. 72nd St. (288-7809), through 10/1.

RONA PONDICK—A site-specific installation entitled "Beds"; through 10/1. Sculpture Center, 167 E. 69th St. (879-3500).

ROBERT SEAVER—Pastel drawings of objects such as antique silver and glass bowls; 9/22–10/29. Cecil, 16 E. 72nd St. (517-3605).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922–1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.–Fri. 10–5.

JANE SWAVELY—Recent landscape paintings inspired by a trip to northern Brazil; through 9/30. C.D.S., 13 E. 75th St. (772-9555).

AMOS VAN GELDER—Heavily-textured paintings on black linoleum, inspired by Massada; through 10/1. Urdang, 23 E. 74th St. (288-7004).

57th Street Area

WALTER ANDERSON—See Solos, Madison Avenue & Vicinity.

WILL BARNET—Selected abstract paintings from 1940–1960; 9/24–10/15. Kennedy, 40 W. 57th St. (541-9600).

RUDOLF BAUER—Geometric paintings and works on paper from the 20s and 30s, some of which belonged to Solomon R. Guggenheim; through 10/2. Kerr, 37 W. 57th St. (754-4100).

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio; through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

STEVEN CAMPBELL/NEIL WELLIVER—Narrative paintings that depict figures in stage-like settings/Working drawings for two limited edition books, and prints; through 10/1. Marlborough, 40 W. 57th St. (541-4900).

CHUCK CLOSE—Recent paintings, prints, and photographs, including self-portraits and portraits of his fellow artists; 9/23–10/22. Pace, 32 E. 57th St. (421-3292). See "Photography."

GUNTHER FORG—"St. Etienne" photographs; through 10/1. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ANTONIO FRASCONI—Woodcuts, monotypes, and xerox works that explore the violation of human rights in Latin America; through 10/8. Dintenfass, 50 W. 57th St. (581-2268).

JOHN STUART INGLE—New watercolors of domestic still lifes; through 9/29. Tatistcheff, 50 W. 57th St. (664-0907).

ALAN JOHNSTON—New paintings and bronze sculptures; through 10/1. Tilton, 24 W. 57th St. (247-7480).

PETER JOSEPH—Recent geometric paintings and studies by this British artist; through 10/1. Kent, 41 E. 57th St. (980-9696).

LEE KRASNER/JAN GROOVER—Heavily-impastoed paintings from the years 1938–1943/Recent large-format color photographs. Through 10/1. Miller, 41 E. 57th St. (980-5454).

JOEL D. LEVINSON—Photographs of magazine pages superimposed over each other; through 10/1. Lamagna, 50 W. 57th St. (245-6006).

BENJAMIN LIRA—Paintings that explore the relationships between a central figure, light, and architectural space; through 10/5. Siegel, 24 W. 57th St. (586-0605).

GEORGE NICK—Paintings of Boston and the countryside around Concord, Massachusetts; through 10/5. Fischbach, 24 W. 57th St. (759-2345).

LEIGH PALMER/JEANNE ROVEGNO—Paintings that depict interiors of houses in rural New England/Highly-detailed paintings of figures in architectural interiors. Through 10/1. French, 41 W. 57th St. (308-6440).

LAWRENCE POONS/JAMES WOLFE—New painted steel sculpture; through 10/8/Thick-surfaced, heavily-textured paintings; through 10/1. Emmerich, 41 E. 57th St. (752-0124).

RODNEY RIPPS—New paintings from his "Berkshire Series"; through 10/8. Del Re, 41 E. 57th St. (688-1843).

THOMAS LANIGAN SCHMIDT—Narrative drawings that describe the the lost simplicities of childhood; through 10/8. Solomon, 724 Fifth Ave. (757-7777).

BERT SILVERMAN—A retrospective of his portraits for the *New Yorker;* through 10/1. Grand Central, 24 W. 57th St. (867-3344).

JORGE TACLA/ALEXANDER CALDER—Large-scale paintings that depict isolated figures in landscapes / Gouaches; through 10/15. Haime, 41 E. 57th St. (888-3550).

PETER VOGEL—Cybernetic sculptures; through 10/1. Arras, 24 W. 57th St. (265-2222).

East Village

MELISSA CHANEY/JULIE HEFFERNAN—Recent paintings by both; through 10/2. P.S. 122, 150 First Ave. (533-4624).

JOSH GOSFIELD/NICK SAVIDES—Paintings with French themes by both; through 10/16. Bridgewater, 208 E. 7th St. (505-9977).

ART GUERRA—New paintings in synthetic pigments; 9/23–30. Stockwell, 510 E. 13th St. (473-1361).

PERRY HOBERMAN—New wall sculptures with texts and three-dimensional photographs; through 10/9. Postmasters, 66 Ave. A (477-5630).

ELINORE HOLLINSHEAD/MARK SEAMON—Large-scale ink and wax drawings/Small-scale paintings from his "Gold Series"; through 10/2. On the Wall, 328 E. 11th St. (460-0963).

GENE KRAIG—Sculptures that combine ceramics, paint, plastic toys, and contain soundtracks composed by the artist; through 10/2. Enigma, 84 E. 7th St. (529-4661).

TYSON TINSLEY—Large-scale monochromatic paintings; through 10/9. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

DOUG ANDERSON—Paintings of floral motifs from old master paintings on polka dot fabric from the sixties; through 10/1. Stux, 155 Spring St. (219-0010).

SUZANNE ANKER—Abstract bronze sculptures with forms based on lily pads, fish skeletons, and household funnels; through 10/15. Greenberg Wilson, 560 Broadway (966-2024).

DOTTY ATTIE—Oil paintings that explore episodes in the lives of Caravaggio, Ingres, and Vermeer; through 10/15. P.P.O.W., 532 Broadway (529-1313).

ELLIOTT BAROWITZ/SIDNEY GEIST—Paintings of machines used as weapons in war/New sculpture; through 10/8. Ingber, 415 W. Broadway (226-2591).

BEDRI BAYKAM—Mixed-media works on photographic paper and plywood; through 10/1. Donahue, 560 Broadway (226-1111).

BENJAMIN BENNO—Paintings, prints, and collages from the 30s and 40s, by this artist who studied with Robert Henri and George Bellows; through 10/1. Lang & O'Hara, 568 Broadway (966-8491).

ERWIN BOHATSCH—Abstract paintings in which lozenge, scroll, and ovoid shapes float against broad areas of color; through 10/12. Sharpe, 152 Wooster St. (777-4622).

BRIAN BOIGON/DOUGLAS WALKER—Found images from advertising, cartoons, and other sources printed in photo-emulsion on canvas/Photographs of photographs that the artist has altered by abrasions, chemical burns, and strange mould cultures. Through 10/22. 49th Parallel, 420 W. Broadway (925-8349).

JOHN BOSKOVICH—Recent mixed-media wall pieces that incorporate photographs, movie stills, and found art; through 10/8. Rubin, 155 Spring St. (226-2161).

EBERHARD BOSSLET—New paintings and sculpture; through 10/8. Gibson, 568 Broadway (925-1197).

ALAN CHARLTON—Six gray paintings, each of which is a grouping of several parts; through 10/8. Klein, 611 Broadway (505-1980).

FREDERICK CHILDS/STEVEN BEYER—Narrative paintings in a series entitled "Trying to Remember"/ Figurative bronze sculptures. Through 10/8. Brown, 560 Broadway (219-1060).

Y. J. CHO—Paintings of weathered walls, decayed doors and windows, and delapidated steps and stairways; through 10/8. Harris, 383 W. Broadway (431-3600).

MICHAEL DVORTCSAK—Large-scale abstract oil paintings; through 10/15. Auchincloss, 558 Broadway (966-7753).

GEORGE DYENS—An installation entitled "Big Bang II," that combines holograms, fiber optics, and a computerized lighting system. At the Alternative Museum, 17 White St. (966-4444), through 10/22; at the Museum of Holography, 11 Mercer St. (925-0581), through 2/5/89.

GARTH EVANS—Abstract, planar sculptures constructed from painted plywood, fiberglass, and and resin; through 10/1. Cowles, 420 W. Broadway (925-3500).

HOWARD FINSTER/GREGORY VAN MAANEN—Paintings by both self-taught artists; through 10/15. Cavin-Morris, 100 Hudson St. (226-3768).

DOUGLAS FLORIAN—Recent large-scale paintings that refer to landscape; through 10/8. Condeso/Lawler, 76 Greene St. (219-1283).

EDGAR FRANCESCHI—Abstract paintings to which plaster casts have been affixed; through 10/1. Allen, 560 Broadway (334-9710).

FRAZOWATZ—Abstract paintings that are evocative of land- and seascapes, on 25-foot-long rolls of canvas; through 10/1. Ingbar, 578 Broadway (334-1100).

JACK GOLDSTEIN/SUSAN LEOPOLD—Large-scale paintings in phosphorescent colors that explore notions of the sublime through media-oriented imagery/Small architectural environments housed in wood boxes and viewed through a wide-angle lens. Through 10/1. Weber, 142 Greene St. (966-6115).

TRACY GRAYSON—Recent landscape paintings; through 10/15. Burgin, 270 Lafayette St. (219-8379).

DAVID HACKER—New sculpture and drawings; through 10/8. Plumb, 81 Greene St. (219-2007).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

DAVID HODGES—Small-scale monochromatic oil paintings of scenes that resemble old family photographs or newspaper clippings, set inside thick black frames; through 10/1. Cadot, 470 Broome St. (226-7220).

IRWIN—An installation of 100 paintings that have political, religious, and social themes, by this Yugoslavian collaborative group of five painters; through 10/15. Cutler, 164 Mercer St. (219-1577).

MIKE KELLEY—New works, including drawings, banners, sculptures composed of stuffed animals and dolls, and furniture; through 10/1. Metro Pictures, 150 Greene St. (925-8335).

NIEK KEMPS/COOP HIMMELBLAU—Sculptures composed of transparent materials, by a Dutch artist in his first solo New York show; through 10/22/Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JOSEPH KOSUTH—New works; 9/24–10/15. Castelli, 578 Broadway (941-0067).

JANNIS KOUNELLIS—New works and an installation; through 10/15. Boone, 417 W. Broadway (431-1818).

CHARLES MAGISTRO/VALENTIN—Abstract paintings from the past three years/Recent paintings in a series entitled "Windmills"; through 10/1. Ruggiero Henis, 415 W. Broadway (966-3711).

MARK MENNIN—Stone tableaux reliefs on steel and wood supports; through 10/5. Munroe, 415 W. Broadway (226-0040).

ALAN MCCOLLUM—Monumental vase-shaped concrete sculptures in a series entitled "Perfect Vehicles"; through 10/4. Alexander, 59 Wooster St. (925-4338).

FRANÇOIS MORELLET—Five paintings in diptych format that refer to seascape; 9/24–10/26. Facchetti, 476 Broadway (966-5991).

BRUCE NAUMAN—Two installations from 1970 that incorporate video cameras and monitors, plus a recent mixed-media work made with steel, a monitor, and polyurethane foam; through 10/15. Sperone Westwater, 142 Greene St. (431-3685).

JIM NUTT—Recent paintings that explore the human condition; through 10/8. Kind, 136 Greene St. (925-1200).

PAUL OTERO—Realist drawings in graphite; through 10/19. Milliken, 98 Prince St. (966-7800).

JOHN PAI—Recent steel sculptures; through 10/22. Souyun Yi, 249 Centre St. (334-5189).

RICHARD ROBLIN—Paintings that refer to this artist's Canadian prairie upbringing and his study of Japanese architecture, reflected in wide expanses of color and linear compositions; through 10/12. Haller, 415 W. Broadway (219-2500).

LUDWIG SANDER—Paintings that have tight rectangular compositions and rich, luminous colors, by this New York School artist who died in 1975; through 10/15. Esman, 70 Greene St. (219-3044).

KENNY SCHARF—New paintings of biomorphic forms; through 10/22. Shafrazi, 163 Mercer St. (925-8732).

SANDY SKOGLUND—An installation entitled "A Breeze at Work," through 10/1, at Brandt, 568 Broadway (431-1444); new sculptures of typewriters, scotch tape dispensers, and other office objects, through 10/15, at Lorence-Monk, 568 Broadway (431-3555).

ARLENE SLAVIN/ANSTIS LUNDY—Folding screens on which the artist has painted scenes from nature/Watercolors of fruits, vegetables, and flowers. Through 10/8. Perlow, 560 Broadway (941-1220).

ELLEN STEINFELD—Paintings that juxtapose geometric and biomorphic forms; 9/24–10/22. Davidson, 415 W. Broadway (925-5300).

CHRISTIAN THEE—Trompe l'oeil paintings and constructions; through 10/15. Szoke, 591 Broadway (219-3510).

BRIGITTE TISCHLER—Recent abstract paintings; through 10/15. Engelhorn, 591 Broadway (966-6882).

ALAN TURNER—Paintings that depict macroscopic views of fragmented body parts; through 10/1. Koury Wingate, 578 Broadway (966-5777).

CY TWOMBLY—Works on paper; 9/24–10/22. Baghoomian, 611 Broadway (995-5040).

ELLEN WEINER/BUDD HOPKINS—Abstract paintings on paper/New large-scale wood sculptures. Through 10/13. Pearl, 420 W. Broadway (966-5506).

CLEMENS WEISS—An installation that incorporates painting, sculptural elements, drawing, and collage; through 10/8. Feldman, 31 Mercer St. (941-1536).

ISAIAH ZAGAR—Intensely diaristic works made in collaboration with well-known Latin American folk artists; through 10/16. Grass Roots, 131 Spring St. (431-0144).

Other

MARIANNE EIGENHEER/JOEL FISHER—Abstract drawings/Ten sculptures that are three-dimensional copies of felt fibers. Through 10/30. Swiss Institute, 35 W. 67th St. (496-1759).

PIETER ENGELS—Drawings and paintings based on the artist's memories of drawings and paintings by Rembrandt; through 10/8. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CATHY GROPPER—Paintings made in India and in the United States that explore visionary and biographical themes; 9/26–10/9. Teachers College, Columbia University, 525 W. 120th St. (678-3360).

MARGIA KRAMER/JUAN DOWNEY—A site-specific installation that explores issues of militarism and peace in the 1980s/Drawings and video tapes that explore the cultural diversity of the peoples of Central, North, and South America. Through 10/15. Rotunda, The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031).

RAMMELLZEE—Frescoes in a series entitled "Love Letters and Death Notes"; 9/24–10/29. Braathen, 33 Bleecker St. (777-1161).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—851 Madison Ave. (744-6700). Works by Beuys, Polke, Twombly; through 10/1.

KNOEDLER—19 E. 70th St. (794-0550). Drawings by Ferber, Graves, Heizer, Smith; through 10/6.

KOVESDY—19 E. 71st St. (737-4563). Works by East European Constructivists and Expressionists; through 10/1.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0541). Works by Carvalho, Ortiz, Pasik; through 10/29.

RALPH—43 E. 78th St. (288-5222). Works by Chamberlain, Hodgkin, Rivers, Smith, Steinberg, Thiebaud, Warhol, Wesselman; through 10/1.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). "PaintersSculpturesSculptorsPaintings," with works by gallery artists; through 10/1.

BORGENICHT—724 Fifth Ave. (247-2111). A group show of landscape paintings; through 10/1.

DE NAGY—41 W. 57th St. (421-3780). "Digital Explorations—Emerging Visions in Art," with works by Cuba, Denker, DiPaola, Gardiner, Miller, O'Rourke, Robbin, Schlanger, Search; through 9/29.

DRUTT—724 Fifth Ave. (974-7700). Works by Pavan, Staffel, Tawney; through 10/22.

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century prints and drawings, by Braque, Escher, Pascin, Redon, others; through 10/1.

GOODMAN—41 E. 57th St. (593-3737). Paintings, watercolors, and drawings by Dubuffet, Leger, Picasso; through 10/15.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Botero, Chia, Chadwick, Moore, Picasso, Stella, others; through 10/10.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900–1950"; "Faces of Swedish Design"; 9/27–11/26.

LELONG—20 W. 57th St. (315-0430). Works by Janowich, Judd, Mangold; through 10/15.

LLADRO—43 W. 57th St. (838-9341). Paintings and prints by contemporary Spanish artists; through 10/17.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Realist paintings by Brosen, Freilicher, Magee, Poskas, Utech; through 10/15.

SCHOELKOPF—50 W. 57th St. (765-3540). "Plain Geometry"—a survey of American geometric abstraction from 1930 to 1960; through 10/12.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Dove, Hartley, Jensen, Ryan, Smith, Youngerman, others; through 10/1.

East Village

AVANIAN—147 Ave. A (420-1788). Paintings by Brabeau, Palmisano, Slitkin; through 10/2.

HARKIN—526 E. 11th St. (979-2966). Works from the 60s, by Bercovici, Creston, Raysse; through 10/13.

HELIO—122 St. Marks Place (529-8122). Works by Ackerman, Olin, Weinberg; through 10/2.

SoHo and TriBeCa

BAER—270 Lafayette St. (431-4774). Works by Belcher, Dwyer, Lemieux, Miller, Simpson, Spero, Wasow; through 10/8.

BEITZEL—113 Greene St. (219-2863). "Transcendent," with paintings by Dessi, Diamond, Edmondson, Fink, Heeks, Kapp, Lane; through 10/1.

BERNARDUCCI—560 Broadway (334-0982). "New York Observed: Urban Landscapes in the 1980s," with paintings by Cho, Davis, Hancock, Jacquette, Radford, Wong, others; through 10/1.

COOPER—155 Wooster St. (674-0766). "20th Anniversary Group Exhibition"; through 9/28.

DAVIS—568 Broadway (219-1444). "Unpainted Metal/Wall Sculpture," with works by Amar, Etrog, Hoke, Judd, Kelly, Kounellis, Lee, Milow, Shapiro; through 10/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections 42," with new works by 16 emerging artists; through 10/1.

48 LAIGHT—48 Laight St. (941-0295). "Rainforest," with works by Baechler, Condo, Gorgoni, Marisol, Pfaff, Riley, others; through 10/1.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation by Buckman, Magnusson, and Spiller, through 10/15; "Concrete Poetry," through 10/29.

GLADSTONE—99 Greene St. (966-9310). Sculpture by Andre, Kounellis, Nauman; through 10/8.

HANSON—415 W. Broadway (334-0041). "Complexity and Contradiction," with works by Bickerton, Casebere, Forg, Hajamadi, Mullican, others; through 10/15.

HOFFMAN—429 W. Broadway (966-6676). "Geometric Connections," with works by Buchwald, Deese, Lane, Okulick; through 10/12.

LIGUORI—93 Grand St. (334-0190). Works by Adams, ADVERTISEMENT

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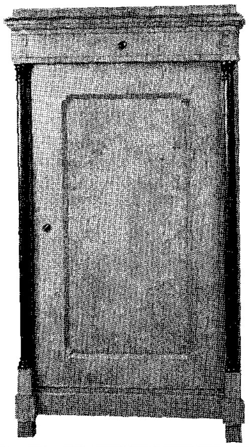

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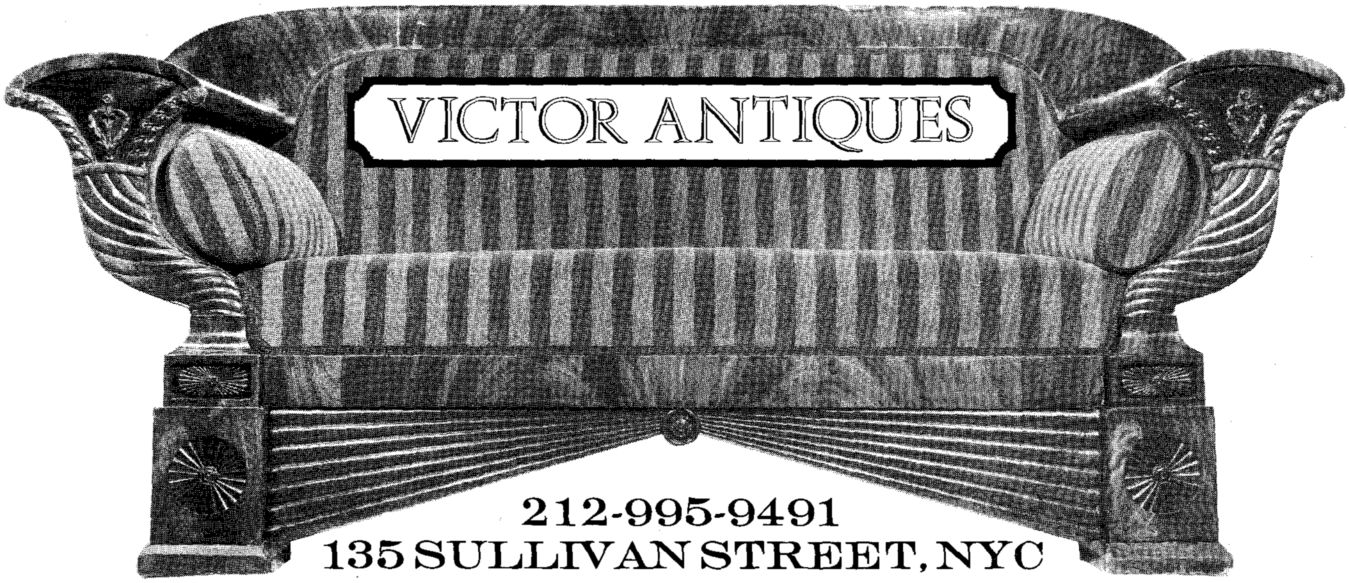

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Jaar, Wall; 9/24–10/22.

MARCUS—578 Broadway (226-3200). "Camouflage," with works by Finlay, Graham, Samore, Wallace; through 10/1.

MEISEL—141 Prince St. (677-1340). Paintings by Rallé, Sandorfi, Johnson, Ruckle; through 10/1.

M-13—72 Greene St. (925-3007). Expressionist works by Beauchamp, Benca, Crull, Munk; through 10/8.

NEWBURG—580 Broadway (219-1885). Works by Armleder, Boochever, Cemin, Klashorst, Staehle, Westfall, others; through 10/9.

RASTOVSKI—560 Broadway (966-4571). Sculpture by Chase, de Jong, Magee; through 10/1.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Recent paintings by Bates, E. De Kooning, Diamond, Foss, Freilicher, Greene, Harms, Resnick, Schlesinger, Smith, Weld; through 10/8.

SHAINMAN—560 Broadway (966-3866). "Dialogues With Space," with sculpture by Aycock, Jetelova, Solano; through 10/15.

SHAPOLSKY—99 Spring St. (334-9755). "Back to Earth," with works by D'Arrigo, Ghen, Lutz, Townsend, Whisler; through 10/15.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Fine, Martins, Porter, Del Rosario; through 10/15.

STEINBAUM—132 Greene St. (431-4224). "Beyond the Tradition of Quiltmaking," with quilts by Fraas and Slade, Mangat, May; through 10/4.

TOLL—146 Greene St. (431-1788). Sculpture by Ball, Strzelec, Wood; through 10/1.

WALLS—137 Greene St. (677-5000). "First Anniversary Exhibition," with works by Craven, DiGiorgio, Gilbert, Hornung, Lau, Mendelsohn, Scotti, Yang; through 10/1.

WOLFF—560 Broadway (431-7833). Works by Andre, Buren, Ericson/Ziegler, Jones, Lum, Opie, Perlman; through 10/8.

Other

BACA DOWNTOWN—111 Willoughby St. (596-2222), Tue.–Sat. 1–6. "Southern Novas, Northern Skies," with works by Araujo, Gonzaga, Katz, Llorens, Porter; through 10/8.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "Persuasive Images: Cuban Posters"; through 10/29; works by 11 Lehman College alumni; through 10/26.

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). An exhibition celebrating the 90th year of Rambusch Studios, with a slide show of commissions, including stained glass, church interiors, engineered lighting, and mosaic; 9/26–10/2.

PHOTOGRAPHY

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

CHUCK CLOSE—A survey of photographs from 1968–1988, including maquettes, and large-scale color nudes and portraits; 9/23–10/22. Pace/MacGill, 11 E. 57th St. (759-7999).

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Photographs by ten prominent German women photographers; 9/22–10/22.

KEN HEYMAN—Photographs of New York and other cities shot "from the hip"; through 10/8. Burden, 20 E. 23rd St. (505-5555).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon. –Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Above New York: Aerial Photographs by Robert Cameron"; 9/23–10/26.

PAT KILGORE—Photographs of New York street life, in black-and-white and color; through 10/8. Camera Club of New York, 853 Broadway (260-7077).

MIKAEL LEVIN—Silver gelatin photographs in diptych; through 10/9. Twining, 568 Broadway (431-1830).

SALLY MANN/ANDREW SAVULICH—Twenty recent images of this photographer's family/Photographs of New York street life. Through 10/12. Pfeifer, 568 Broadway (226-2251).

GEANNA MEROLA—Recent painted photographs of aquariums, gardens, and classical architecture; through 10/8. Lieberman & Saul, 155 Spring St. (431-0747).

ARNOLD NEWMAN—New collages, new photographs, and unseen vintage works, plus portraits of Mondrian, Duchamp, Pollock, Bacon, and others; through 10/8. Janis, 110 W. 57th St. (586-0110).

NICHOLAS NIXON—Portraits of people with AIDS; through 10/22. Zabriskie, 724 Fifth Ave. (307-7430).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs by Baldessari, Heinecken, and Ruscha; 9/23–10/22.

TED SPAGNA—Time-lapse photographs of sleeping people and animals; through 9/28. Cooper Union, 7 E. 7th St. (353-4155).

STARN TWINS—Recent photographic works; 9/24–10/15. Castelli, 420 W. Broadway (431-5160).

LOUIS STETTNER—Photographs taken on the streets of Europe, the United States, and Mexico between 1947–1972; through 10/22. Photofind, 138 Spring St. (334-0010).

URDANG—23 E. 74th St. (288-7004). Photographs by Engberg, Mannor, Okun, Ophir, Riedener, Turner; through 10/1.

WEEGEE—Photographs from the forties and fifties; through 10/8. Solomon, 724 Fifth Ave. (757-7777).

JAMES WELLING—Recent photographs; through 10/15. Gorney Modern Art; through 10/15. 100 Greene St. (966-8545).

DON WORTH—Color photographs of plants and landscapes; through 10/15. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/21–25, Wed.–Sat. at 8, Sun. at 3: Paul Zaloom's "The House of Horror." $12. 9/23, 24, 30, 10/1, 7, 8 at 11: VIA Theater's adaptation of "Dark Shadows," directed by Brian Jucha. $10.

P.S. 122—150 First Ave. (477-5288). Through 9/25, Fri. at 8, Sat. at 8 and 10: Jim Neu's "An Evening With Jesse James." $8. 9/23–25 at 9: James Adlesic and Alice Ferrulo in "Snake Eyes." $8. 9/26 at 8: "Dixon Place Performers' Fund Benefit," with performances by Watchface, Lambs Eat Ivey, the Alien Comic, and others. $15.

THE KITCHEN—512 W. 19th St. (255-5793). 9/22–25, 9/28–10/2 at 8:30: Urban Bush Women in "Heat." $10.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.–Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 1/1/89: "From the Land of Dragons." 9/24–12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . .

Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries...58 Sculptures by Rodin...Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House."

DIA ART FOUNDATION—77 Wooster St. (431-9232), Wed.–Sat. noon–6. Through 10/8: An installation by Group Material entitled "Education and Democracy."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 10/23: "Hans Hinterreiter." 9/23–11/5: "A Year With Children." 9/23–11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 10/12: "The Jewish Museum Collects: A Five Year Review."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden...The Arts of Japan...The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts-...Boscotrecase: Wall Paintings from Ancient Rome-...Louis XIV Bedroom and Adjoining Entrance Gallery... Charlotte and John C. Weber Galleries for Ancient Chinese Arts... André Mertens Galleries for Musical Instruments... 20th-Century Design and Architecture Gallery... Islands and Ancestors... Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 9/25: "José Campeche and His Time." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection. Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/25: "Dutch and Flemish Paintings from Private New York Collections." Through 10/9: "Geoffrey Beene: The First Twenty-Five Years."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 10/30: "Arnold Newman: Five Decades."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 10/22: "Homeless in America: A Photographic Exhibition." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 10/9: "Recent Paintings and Drawings by Joanne Freeman." Through 11/5: "Three Installations by Francesc Torres."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 9/22: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 9/23: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920–1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 9/23: "Modes of Address: Language in Art Since 1960."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/22 at 10 a.m.: "American Furniture, Decorations, and Paintings." On view from 9/17. 9/23 at 10 a.m. and 2, 9/24 at 10 a.m.: "Chinese Works of Art and Export Porcelain." On view from 9/17. 9/27 and 28 at 10 a.m. and 2: "Stamps and Bank Notes." On view from 9/23. **Christie's East**—219 E. 67th St. (606-0400). 9/27 at 10 a.m.: "English and Continental Furniture, Decorations, Including the Property of Irving H. Picard as Receiver for David Blum." On view from 9/23.

PHILLIPS—406 E. 79th St. (570-4830). 9/27 at 1:30: "Wristwatches and Small Timepieces." On view from 9/23.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/23 at 10:15 a.m. and 2: "Arcade Auction of American Paintings." On view from 9/17.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 21

MIRIAM MAKEBA/HUGH MASEKELA—Carnegie Hall at 8. $25–$32.

FONTANA MUSICALE—Baroque chamber music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

MICHAEL ROBINSON—Compositions for computer synthesizers. Jefferson Market branch, N.Y. Public Library, Sixth Ave. and 10th St., at 6:30. Free.

Thursday, September 22

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Montserrat Caballe, New York Choral Artists, American Boychoir; Sam Waterston, narrator. Opening program of a 70th-birthday retrospective in tribute to Laureate Conductor Leonard Bernstein: his *Chichester Psalms* and Symphony No. 3, "Kaddish." Avery Fisher Hall at 8. $7.50–$40. **Note:** open rehearsal of this program at 9:45 a.m.; $4.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Also 9/19, 20. Sold out.

AWILDA VILLARINI, pianist-composer. Works by Mozart, Beethoven, Mendelssohn, Ravel, Villarini (N.Y. premiere). Merkin Concert Hall at 8. $10.

ALLA PUGACHEVA, pop star from the USSR. Carnegie Hall at 8. Sold out.

JOSE SALAZAR, guitarist (N.Y. debut). Music of Pujol, Villa-Lobos, Albeniz, Tarrega, Paganini, Sabicas, Villa-Lobos, Schumann, Bach, Salazar. Weill Recital Hall at Carnegie Hall at 8. $8, $10.

A CONCERT FOR AL COHN—"Highlights in Jazz": guitarist Joe Cohn, trumpeter Jon Faddis, trombonist Al Grey, bassist Milt Hinton, pianist Derek Smith, drummer Bob Rosengarden, Lew Tabackin on reeds, and special guests. NYU Loeb Student Center, 566 La Guardia Pl. (998-4999), at 8. $9.

AMERICAN STRING QUARTET—Beginning a cycle of complete Beethoven quartets. In F, Op. 59, No. 1; in B flat, Op. 130; *Grosse Fugue.* Manhattan School of Music, Broadway and 122nd St. (749-2802). $25 for the six concerts; single evening, $6.

PETER STEWART, baritone/**DONNA RACIK,** pianist. Songs of Foster, Hoiby, Berg, Bolcom. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AKASHA, women's quartet, with "new-age" music by Sri Chinmoy for singers and instrumentalists. Buchman Hall, 432 E. 91st St., at 8. Free.

SLAVIC NIGHT—"Songs and Dances of the Indo-European Countries." Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

BARGEMUSIC—Violinist Hamao Fujiwara, cellist Stephen Kates, pianist Jerome Lowenthal. Mozart's Piano Trio K. 502; Prokofiev's Piano Sonata No. 7. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

RAY AND CILLA FISHER, Scottish folk singers. Cammarata, 145 Columbia Heights, between Clark and Pierrepont Sts., Brooklyn Heights (718-426-8555), at 8. $7.

Friday, September 23

NEW YORK PHILHARMONIC—See 9/22. Today at 2.

THE GRATEFUL DEAD—See 9/22.

BROYHILL CHAMBER ENSEMBLE—Chumbley's *An Odyssey of Reminiscence* (N.Y. premiere); Martinu's *Madrigal Sonata;* Weber's Trio in g, Op. 63; Mendelssohn's Piano Trio No. 2. Weill Recital Hall at Carnegie Hall at 8. $12.

PILITA CORRALES/VASIL VALDEZ, pop singers from the Philippines. Carnegie Hall at 8. $20–$50.

CENTRAL PARK FOLK FESTIVAL—Annual concert by both veteran performers and newcomers in the field. Naumburg Bandshell, 72nd St., mid-park, at 6. Free.

NEW YORK BAROQUE DANCE COMPANY, with CONCERT ROYAL—See Dance, below.

REBECCA NESMITH, soprano/**CAROLE POPPENGER,** soprano/**JAMES BENNER,** pianist/**PETER BORTEN,** violinist. Vivaldi, Bellini, Schubert, Mozart, Bizet, Berlioz, Delibes. Lincoln Center Library at 4. Free.

STRING OF PEARLS—Women's group. Jazz. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

BOB McPARLAND, singer-guitarist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

MAKING WAVES—Performances aboard the Staten Island Ferry, departing from Manhattan at 5:45 and 6:45, from St. George, S.I., at 6:15 and 7:30; 25 cents (from Manhattan only). Tonight: the Louines Louinis Haitian Dance Theatre; Tsai Fung with a new work, *In the Eastern Ocean;* the Staten Island Chamber Music Players. Information: 809-4444, 718-447-4485.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; flutist James Galway, Canticum Novum Singers. Bach's Cantata No. 118; Mercadante's Flute Concerto in e Op. 57; A. Scarlatti's Concerto Grosso No. 9; Foss's *Renaissance Concerto* for Flute; Handel's *Jubilate* in D, "Utrecht." Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 8. Tickets, $15–$30.

Saturday, September 24

NEW YORK HSIANG YIN CHORUS, with Boston Melodia. Traditional Chinese folk music. Merkin Concert Hall at 8. $10, $20.

NEW YORK PHILHARMONIC—See 9/22.

THE GRATEFUL DEAD, with Suzanne Vega. Madison Square Garden at 7:30. Benefit for the Rainforest; $250 (201-777-8653). Otherwise, sold out.

PILITA CORRALES/VASIL VALDEZ—See 9/23.

JIM PEPPER, jazz saxophonist. Native American jazz, "Back to the Roots." New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

MILLENNIUM OF CHRISTIANITY IN THE UKRAINE—Religious concert, with a chorus, soloists, dancers. Madison Square Garden, Felt Forum, at 3. $10; under 18, $3.

ZAIDEE PARKINSON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JOHN McCAULEY, pianist. Debussy's *Preludes,* Book I complete; Schoenberg's Piano Pieces Op. 11. Lincoln Center Library at 2:30. Free.

ROBERT FLEISCHER'S ENSEMBLE—Classical music. Chatham Square New York Public Library, 33 E. Broadway, at 2:30. Free.

EILEEN CLOHESSY/MAUREEN DOHERTY—Traditional Irish music for tin whistles, flute, and button accordion. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

MAKING WAVES—See 9/23. Today, on ferries departing Manhattan at 2 and 3, S.I. at 2:30 and 3:30. Today's performers: DanceAmerica, with the Charleston, jitterbug, boogie, other dance styles; also the Spirit Ensemble, with traditional African folk music.

BROOKLYN PHILHARMONIC—See 9/23.

Sunday, September 25

RUSSIAN MUSIC—Concert in honor of the Feast of St. Sergius, Nicolai Kachanov music director; violinist Nina Beilina, pianist Zita Zohar, tenor James Butler, the Early Music Russian Vocal Ensemble. Mussorgsky, Shostakovich, and music of the Orthodox Church of Russia. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

NEW YORK BAROQUE DANCE COMPANY with CONCERT ROYAL—See Dance, below.

THE JOY OF MUSIC—Soprano Emilia Conde, pianist Marco Rizo. Operatic arias and Hispanic songs, with "surprises." Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:15. Free.

VOCAL MUSIC OF PAKISTAN—With Harmonium and tabla. Salamat Ali Khan, with Sharafat Ali Khan, Sakhawat Ali Khan, and Ghulam Abbas. Metropolitan Museum Uris Auditorium, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

JORMA KAUKONEN—Jazz on acoustic blues guitar. "Back to the Roots." New York Open Center Teahouse, 83 Spring St. (219-2527), at 7:30 and 9:30. $12.

THE FLIRTATIONS—A cappella vocal group. Actors Playhouse, 100 Seventh Ave. So. at Sheridan Square (691-6226), at 9. $10.

GERALD RUZICKA, guitarist (debut recital). CAMI Hall, 165 W. 57th St. (841-9633), at 5:30. Free.

JEANNE GOLAN, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MAKING WAVES—See 9/23. Today, departing Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Season's final program: Debra Weiss and Dancers, in a dance-theater piece celebrating the origin of the Ferry; also the Staten Island Barbershop Singers.

BROOKLYN PHILHARMONIC—See 9/23. Today at 2.

SEUFFERT BAND, George F. Seuffert conductor. Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 9/22. Today at 4.

Monday, September 26

ROD STEWART—"Lost in New York." Madison Square Garden at 8. $18.50, $22.50.

AMERICAN JAZZ ORCHESTRA, John Lewis musical director. "A Tribute to the Swing Era": The music of Tommy Dorsey, Tony Bennett guest star; arrangements of Sy Oliver from the Sinatra-Dorsey years. Also the music of Benny Goodman, the Fletcher Henderson and Edgar Sampson arrangements. Cooper Union Great Hall, Third Ave. and 7th St. (353-4195), at 8. $18; benefit tickets, $100, including reception.

WINNERS CIRCLE CONCERT—Violinist Maria Bachmann, pianist Eric Himy, winners of the 1988 Abraham and Phyllis Katz Young Musicians Competition. Weill Recital Hall at Carnegie Hall at 8. $5.

ALL-STARS!—Concerts-to-Go 1988: Mezzo-soprano Kathleen Shimeta, baritone James Stith, soprano Ruth Zhang, bass-baritone Gerard Edery, harpist Jorge Espinoza, pianist Arlene Shrut. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

CYNTHIA GITTLEMEN, clarinetist, with piano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, September 27

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Viktoria Mullova, mezzo-soprano Alexandrina Milcheva; Choral Arts Society of Philadelphia. Shostakovich's Violin Concerto No. 1; Prokofiev's *Alexander Nevsky.* Carnegie Hall at 7:30. $18–$45. Carnegie Hall Benefit tickets, $250, including buffet.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; pianist Stephanie Brown, clarinetist Daniel Goldberg. "The New Romanticism": Schubert's Symphony No. 5; Haydn's *March for the Royal Society of Musicians;* Chopin's Piano Concerto No. 2; Rossini's Variations for Clarinet and Orchestra. Town Hall at 8. $12.

ROD STEWART—See 9/26.

NEW YORK PHILHARMONIC—See 9/22.

JANICE BRONHARD, mezzo-soprano/**FRANCISCO CHAHIN-CASANOVA,** tenor/**MANOLIS PAPASIFAKIS,** pianist. Music by Mozart, Falla, Verdi, R. Strauss, Ponchielli, Bizet. Trinity Church, Broadway at Wall St., at 12:45. Free.

CYNTHIA GITTLEMAN, clarinetist, with piano. Lincoln Center Library at 4. Free.

MICHAEL ROBINSON—Music for Computer Synthesizers. St. Agnes branch, N.Y. Public Library, 444 Amsterdam Ave., at 6:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—9/26–May 6. Tickets, $11–$98. Opening night, 9/26, at 7: Verdi's *Il Trovatore,* Levine conducting; Marton, Cossotto, Pavarotti, Milnes, Jeffrey Wells (debut). 9/27 at 7:30: Handel's *Giulio Cesare,* Trevor Pinnock (debut) conducting; Battle, Troyanos, Dupuy, Walker, Jeffrey Gall (debut); premiere of production from the English National Opera: John Copley director, John Pascoe set designer, costume design by Michael Stennett; lighting by Gil Wechsler.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets $10–$44. Note: Supertitles accompany all performances not in English. No performance 9/20. 9/21 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Esham, Marsee, Ellis, Leech, Doss. 9/22 at 8: Donizetti's *Lucia di Lammermoor,* Bergeson conducting; Woods, Sylvester, Stone, Dworchak. 9/23 at 8: Puccini's *Tosca,* Boncompagni conducting; Roark-Strummer, Grayson, Patrick. 9/24 at 2: Verdi's *La Traviata,* Colaneri conducting; Ginsberg, O'Mara. 9/24 at 8: Puccini's *Madama Butterfly,* Bergeson conducting; Kim, Rose, Algieri, Parcher, Billings. 9/25 at 1: Reise's *Rasputin* (in English, with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price. 9/25 at 7: Mozart's *Die Zauberflote,* Bergeson conducting; Hynes, Sublett, Kelly, Opalach, Curtis, Fracker. 9/27 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Marsee, White, Cousins.

Other

AMATO OPERA—Mozart's *The Magic Flute,* in English. 319 Bowery at 2nd St. (228-8200). 9/24, 10/1, 7, 8 at 7:30; 9/25, 10/2, 9 at 2:30. $12; seniors and children $10.

QI SHU-FANG'S PEKING OPERA TROUPE OF SHANGHAI—Two different programs: 9/24 at 2, three operettas—"The Chest," "The Crossroads," "Green Stone Mountain." 9/24 at 7: "A Romantic Encounter," "Yang Sze-Long Visits His Mother," "An Uproar in the Imperial Stable," and "Stealing Fairy Grass." Pace U. Schimmel Center, 1 Pace Plaza, between Beekman Pl. and Spruce St. (488-1715). $10–$30; students, seniors half-price.

LIGHT OPERA OF MANHATTAN—Opening 9/21: Gilbert and Sullivan's *H.M.S. Pinafore.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

THE PHARAOH'S COURT—Zarzuela by Perrin and Palacios. Repertorio Espanol, at Gramercy Arts, 138 E. 27th St. (889-2850). 9/24 at 8. $16.

DANCE

Cynthia Gregory and Fernando Bujones

CITY CENTER THEATER—9/27–10/2. Tickets, $25–$45. The two artists appear with a company of eleven. *The Rehearsal*, a selection of pas de deux; world premieres of Francis Patrelle's *Beloved Memories* and Lynne Taylor-Corbett's *Concertino;* Act III from *Coppelia.* 9/27 at 7:30; 9/28, 29, 30 at 8; 10/1 at 2 and 8; 10/2 at 3.

Jose Greco Company

JOYCE THEATER—9/20–10/2. Tickets, $20. "The Next Generation"; 15 dancers, singers, and musicians, with Jose Greco, Carmela Greco, Jose Greco II, Lola Greco. Works by Felipe Sanchez, Lola Greco, Nana Lorca, Goya Montero, with music by Jose Luis Greco and others. Costumes and sets by Freddy Wittop. 9/20 at 7:30; Wed., Thur., Fri. and 9/27 at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Other

AUSTIN DANCERS—"A Dance Journey From the Forties to the Seventies." Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 9/26 at noon. Free.

ERROLL SIMPSON DANCE COMPANY—"Meeting of the Minds," choreography to original music. *Ballad for Disembodied Voice* (premiere), a solo for Rachel Sekeyi to music by Bunita Marcus, performed by the composer; *Bata* (premiere), music by percussionist Ricardo Isaac, the composer performing; *Changes,* to piano preludes by George Broderick, performed by the composer; *Rhythmkinesis,* to recorded music by Ralph Nelson and Kevin Johnson. F.I.T. Auditorium, 227 W. 27th St. (718-424-6424). 9/23, 24 at 8. $10, $15.

INTERNATIONAL DANCE FESTIVAL—City of New York Parks & Recreation programs. 9/19 at 5, Carl Schurz Park, East End Ave. and 88th St.: **Trina Moore Than Dance Company, Lauri Nagel, Susan Jacobson.** 9/20 at 5, Union Square Park, Broadway and 14th St.: **Opus Dance Theater, Holly Fairbank, Joyce Harrigan Dance Company.** Free.

MAKING WAVES—See Concerts, above, for 9/23, 24, 25.

MOLISSA FENLEY, choreographer. *State of Darkness,* a solo "exploring an individual's struggle for self-knowledge," and set to Stravinsky's *Rite of Spring.* Whitney Museum at Equitable Center, Seventh Ave. between 51st and 52nd Sts. 9/22 at 7:30. Free.

NEW YORK BAROQUE DANCE COMPANY with CONCERT ROYAL, James Richman conductor. "An Evening of French Ballet": *Les Elements* (New York premiere), by Catherine Turocy; *Les Caracteres de la Danse; Commedia dell'Arte Dances; Apollon, La Nuit, et Comus* (N.Y. premiere of staged version), by Nicolas Bernier (1665-1734), with soprano Ann Monoyios, tenor Tony Boutte, bass Nathaniel Watson. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (355-6105). 9/23 at 8; 9/25 at 3. $15.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also ***428 Amsterdam Ave., bet. 80th–81st* Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun. to midnight. **(M–E)** **AE, MC.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

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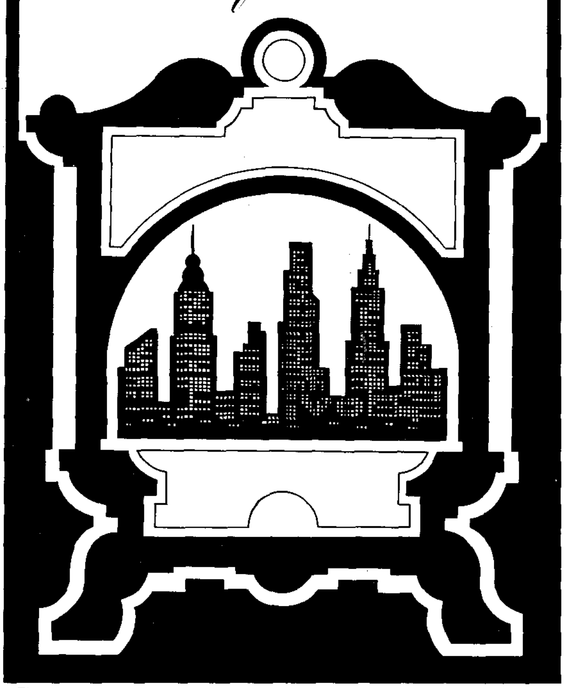

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14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri.

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Free Parking for Dinner Guests 5 pm-Mid.

5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **No credit cards.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.– 2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gallic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.—Fri. 11:45–4. D Mon.–Sat. 4–midnight. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.--Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. .D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: *escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles.* Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30–2:30. D Mon.–Sat. 5:30–10:30 p.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

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CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I) No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M) AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M) AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M-E) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M) AE, DC, MC, V.**

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RESTAURANTS

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.-Fri. noon -11, Sat.4:30-11:30. Private parties for 25-35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.—midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. **(I-M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.-2:30, Wed. 11 a.m.-2:30. D Mon.-Sat. 5:30-midnight, Sun. 6-11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also**256 East 49th St.** (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.-Fri. noon-3. D Mon.-Sat 6-midnight, Sun. 5-10. **(M-E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.-Sun. 6-10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Fri. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4:30. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. Prix fixe L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 5:30-1 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res.

nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.—Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3.(from 9/17). **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

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MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9

KINSALE TAVERN

AS REVIEWED BY JANE FREIMAN IN NEW YORK MAGAZINE 3/14/88.

Kinsale Tavern (1672 Third Avenue, near 94th Street, 348-4370) is a charming, classic Irish pub that opened quietly two years ago in NoYo (north Yorkville), along a strip where restaurants are popping up like daffodils. There is an outstanding sirloin steak with salad, potato, and vegetables ($9.95), big, crusty burgers ($4.75), surprisingly good six-inch pizzas ($6.75), and a huge salad plate ($7.75) with at least nine ingredients on a bed of iceberg lettuce. For dessert, try the classic ice-cream-cake roll ($2.95). Kinsale Tavern is open daily 8 A.M. to 4 A.M.

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RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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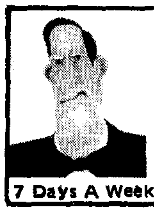

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MOSCOW CIRCUS—Through 10/9, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). The Moscow Circus's first visit to America since 1978, with The Flying Cranes aerialists, the Zolins and their 12 trained bears; "Pied Piper" Alexander Frish, Nikolai Pavlenko and 17 Sumatran tigers, Caucasian horsemen, many others. Tickets, $17.50-$22.50. Performances: 9/20, 22, 23, 27, 29, 30, 10/4, 6, 7, at 8; 9/21, 28, 10/5, at 2:30 and 8; 9/24, 25, 10/1, 2, 8, 9, at 11 a.m., 2:30, 7:30; no performances Mon.

FAIRS, FESTIVALS, and such—Block parties have a small-town flavor that's hard to beat, and there are two this week: **Love Your Landmarks,** 9/25, 3-5 p.m., is hosted by the New York Landmarks Preservation Foundation, on Fifth Ave. between 56th and 57th Sts. You'll find popcorn and lemonade, music, and information booths manned by Landmarks-conscious folks like the Municipal Art Society and the Chrysler Building; Tiffany and Company will sponsor a booth where you can find out your own home or business place's Landmark status—there are many within walking distance of this very block ... Speaking of Landmarks, the **10th and Stuyvesant Streets Block Association Block Fair,** 9/24, 11 a.m.-7, will offer antiques and other collectibles, crafts, books, food, live entertainment, and a rummage sale. This is the St. Mark's Historic District—another official architectural-history designation—and you'll find the partyers on E. 10th and Stuyvesant Sts. between Second and Third Aves. Rain date 9/25 ... Way uptown, in the area of the Cloisters, Ft. Tryon Park will become a fairgrounds of the Middle Ages, during the **Medieval Festival** of the Washington Heights and Inwood Development Corp. and our own Parks and Recreation people. Date is 9/25, with a noon procession of trumpeting heralds to the Cloisters' bells. Entrance is at Ft. Washington Ave. and Margaret Corbin Circle, and one should take bus or subway—no parking (781-4051 for information). You'll find mimes and singers, puppets and fencers, jugglers and jesters and players—some of our most noted performers and groups; admission's free, food's to buy, and if you have a medieval costume around the house, wear it so you'll feel at home. You can also tour The Cloisters, currently celebrating its 50th anniversary. Rain date, 10/2 ... **Asphalt Green's Open House and Street Fair** will be on 9/24 at the sports/arts center, 555 E. 90th St., and give everyone a chance to look around, get acquainted, and have fun. You can also find out about the after-school programs as well as courses like aerobics, gymnastics, dance, and art. Hours are 11 a.m.-7 ... The **West Side Arts, Crafts, and Antiques Festival** is set for 9/24, on West End Ave. between 89th and 96th Sts., 11-6 (rain date 9/25). 200-some dealers and artist/craftsmen will turn out, and there'll be political memorabilia, too—lest we forget what year this is. Food vendors and local-organization exhibits as well ... And forget not the **Feast of San Gennaro,** that annual riot of music and food in Little Italy on Mulberry St. It goes on through 9/25, day and night, with frequent serenading by the official band each day.

AND IN THE BOROUGHS, MORE FAIRS—CUNY's **College of Staten Island International Festival,** 9/24, 11-8, will be on the Sunnyside Campus, with "History Is Us" as theme. Cultural groups will contribute arts and crafts of many nations, books, entertainment, foods, crafts demonstrations that include Indian sari-draping, ikebana, and calligraphy, and much more. There'll be tennis, chess, bocci, and Ping-pong tournaments combining cross-cultural players, just for fun; admission is $1, 50 cents for children under 12 (718-390-7945 ... Another Sunnyside event, this one in Queens, is **Sunnyside Gardens Park's Fall Fair and Flea Market,** 49th St. and 39th Ave., 9/24, 11-6 (rain date, 9/25). A bake sale, arts/crafts, games and balloons for youngsters, much more ... **Rockaway Music & Arts Festival,** 9/25, noon-5, will be at Gateway National Recreation Area, Breezy Point, will have pony rides, a petting zoo, children's plays, continuous entertainment, along with fine arts and crafts and antiques; rain date 10/2 ... Brooklyn's **Atlantic Antic,** a street fair on Atlantic Ave. between Flatbush Ave. and Furman St., will be on 9/25, 11-6. This one is busy-busy, with nonstop entertainment and food and collectibles and games and rides—you name it. It begins with a parade at noon.

BRIEF CALENDAR NOTES—A fundraiser for the Gay Men's Health Crisis, **The Broadway Benefit at BAM** will be a starry evening at the Brooklyn Academy of Music, 9/26 at 8, with Penn and Teller and Gotham as hosts, and Betty Buckley, Patti Cohenour, F. Murray Abraham, Jule Styne, Harvey Fierstein, Len Cariou just some of the people along for the fun, with surprise guests, too. Tickets, $50 (947-5850) ... The **First Central Park Walkathon and National Guide Dog Invitational,** sponsored by the Fidelco Guide Dog Foundation, is set for 9/24, rain or shine, 9-1. The walk begins at the Naumburg Bandshell, near 72nd St. and Fifth Ave. entrance, and the course is on the Lower Loop. On the mall, guide-dog exhibitions begin at 11 and again at 12:30. Money raised will help the Foundation, which gives in-community training to guide dogs paired with the legally blind, breed and train more dogs. To take part, phone 581-4678.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Current Sky Show: "Encounter: The Search for Extraterrestrial Life," narrated by Mark Lenard. Mon.-Fri. 1:30 and 3:30; weekends, on the hour 1-5 p.m. $3.75; children 2-12, $2; seniors, students, $2.75.

TOURS

UPPER EAST SIDE: GRACE AND GRANDEUR—Walk with the New-York Historical Society (873-3400), 9/25 at 2. Meet in front of the Guggenheim Museum, Fifth Ave. and 89th St. Stops at former mansions and an overview of past and modern architectural history, winding up with a reception at the Russian Orthodox Church Outside of Russia. $10.

HARLEM ANTIQUES SHOPS—Guided walk by *Treasure Chest,* 9/24 at 1. Chances to talk with the owners of these diversified shops and collections and to learn about Harlem history. $10 (496-2234).

ART DECO SOCIETY OF NEW YORK—First of three tours, 9/24 at 2, meet at the *Daily News* Building, 220 E. 42nd St., for "42nd St., East to West," including 15 Art Deco landmarks. $8. Upcoming walks 10/1, 8.

MUSEUM OF THE CITY OF NEW YORK—Two tours this week: **Made in New York,** a new series of visits to some of the city's top manufacturers; each begins with a lecture at the museum or the site, and reservations are necessary. 9/27, 1-4: the world of theatrical costumes, at Eaves-Brooks Costume Co.; $12.50; reserve by 9/20 (or call for availability) ... 9/25, **Walt Whitman's New York, SoHo to Brooklyn,** a walk with Hope Cooke. Shortly before 11 a.m., meet on S.E. corner of Canal St. and Broadway. The tour lasts between four and five hours, with a lunch stop (buy your own), and includes cast-iron warehouses, cafes, old hotel sites, a walk over the Brooklyn Bridge to Fulton Landing, with an eye to "poetry and place" to recall Civil War New York; $10 (534-1672).

NEW YORK WALK-ABOUT—9/24 at 11 a.m. and 2, meet on N.W. corner of Spring St. and Sixth Ave. for **SoHo Historic District, New York's Left Bank.** 9/25 at 11 and 2, meet N.W. corner of York Ave. and 61st St. for **Sutton and Beekman Places/Turtle Bay, From Better to Best.** Also 9/25 at 11 and 2, meet on S.E. corner of Seventh Ave. and 13th St. for **Greenwich Ave. Part I, Echoes of the Past.** $7 (582-2015 weekdays, 9 a.m.-5; 914-834-5388 evenings, weekends).

JEWISH NEW YORK CITY—Walks with author-historian Oscar Israelowitz; both these on 9/25, 10/9, 16, 23. At 10:30 a.m., **Jewish Wall Street,** to visit the first synagogue, Jerusalem Grove, Emma Lazarus's plaque, the site of the new Holocaust Memorial; $10. At 1:30 p.m., **Lower East Side,** with stops at the *Forward* building, the Eldridge Street Synagogue, Orchard St., Guss's Pickles, and a kosher-wine-tasting; $10. To reserve: 718-951-7072.

ADVENTURE ON A SHOESTRING—9/24 at noon, a tour in SoHo and its art galleries. Call for meeting place (265-2663). $5.

TOURS OF OLD BROADWAY—Series of four, with the Brownstone Revival Commitee's historian Joe Zito. 9/24, 10:30 a.m.-1: Bowling Green to Canal St. Meet at Bowling Green; $5, or $25 for the four, including membership in the committee. Other tours, 10/1, 8, 15; 10/22 is rain date, because if any one is rained out, it'll be moved up a week (561-2154).

ART IN PUBLIC SPACES—With Center for the Arts, West Side Y (787-6557). 10/24, noon-3; $20; rain date, 10/1. Begins at the World Trade Center and ends at the Clocktower. Call for exact meeting place.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 9/22, 7:30-9:30 p.m., art tour to the studio complex in the East Village, once the Porskurover Zion Congregation, an orthodox synagogue. Fresco artist Jack Sal is the leader. $15.

HISTORIC TURTLE BAY—Walk with David R. Shapiro, historian of the neighborhood. 9/25 at 3, meeting in front of 777 Third Ave. $3 (reserve: 751-5465).

BEACH AND BUTTERFLY WALK—A shore saunter at Jones Beach, with Julian Adams and the Alley Pond Environmental Center. 9/25 at 10 a.m., meet at parking lot No. 6 (to reserve: 718-229-4000). $2.50.

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva, other sites. Sun. through Oct. at 1; $12, children $6 (431-0233).

GUIDE SERVICE OF NEW YORK—9/23, 7 p.m.-2 a.m., a nightlife tour that begins at a golden-oldies club for dancing, stage shows, and a complimentary drink; midnight snack in a '50s-style diner. $35 includes bus transportation, cover charge, one drink, and midtown-hotel drop-offs (408-3332 for reservations and information).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 9/24 at 6: **The Famous on Fifth;** meet in the lobby of Trader Vic's in the Plaza Hotel for an evening stroll among the movers of New York society and stardom; see the homes of Donald Trump, Lily Tomlin, Anthony Quinn and others ... 9/24 at 6: **Ye Olde Tavern Tour;** meet in front of the Public Theater, 425 Lafayette St., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks ... Sat., 9/24 at 2 and Sun., 9/25 at 2: **Famous Murder Sites;** meet at 2 Columbus Circle, New York Convention and Visitors Bureau ... 9/24 at 2: **New York's Beverly Hills East,** a tour past some city celebrities' homes; meet at St. Bartholomew's Church, Park Ave. at 50th St. 9/25 at 2, **Hollywood on the Hudson,** a tour of movie locations in the Village; meet at Sunset Strip, 113 Horatio St. at West St.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 9/25 at 8:15, Kosher Special (rain date, 10/2). Includes four Brooklyn neighborhoods, along the Narrows and in

Prospect Park; light nosh in Williamsburg, lunch in a Sephardic neighborhood. Meet at the Maine Monument at the N.E. corner of Columbus Circle (59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own food.

ARCHAEOLOGY WALK IN RIVERDALE PARK—9/24, 10/1 at 1, with Wave Hill (549-3200). Featured are a visit to an excavation in progress and talk with the volunteer crew and archaeologists. $2. Meet in the parking lot.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2:30, and 4. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790). From 9/27.

BROOKLYN HISTORICAL SOCIETY—9/24 at 11 a.m., "South Slope," a tour in a rapidly changing neighborhood, with a visit to the Ansonia Clock Works, other stops, and a local lunch. Meet at the 9th St. subway stop, F line, 9th St. and Fourth Ave., on the mezzanine level by the neighborhood map. $5, lunch not included (718-624-0890).

BROOKLYN BIRD CLUB—9/25, a walk at Jones Beach to look for migrating flocks. $3, car-pool fee (718-789-5370).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 9/25, Central Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 9/24 at 10:30 a.m., a woodland walk; $2 . . . **Brooklyn Botanic Garden,**1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,**249th St. and Independence Ave., Bronx (549-2055): 9/24 at 3, a Woodland walk, with ecologist Gregg Hartvigsen, to learn about native and non-native species; $2. A greenhouse-and-garden walk, every Sun. at 2:15; free . . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 9/25 at 11 a.m., a family nature walk, looking at animals and their behavior and food supply; at 1, a Field Foray, also for families to observe nature's creatures and flora at close range; free .

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily, 10:15 a.m.–4:30, from the main lobby; $5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 279).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. No city walks this week.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 9/19, 20, 21 at 7:30: vs. Baltimore; 9/23, 24 at 7:30: vs. Boston; 9/25 at 1:30: vs. Boston. $7.50–$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 9/20, 21, 22 at 7:35: vs. Philadelphia. $6–$11.

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 9/25 at 4: vs. Los Angeles. $18, $21.

STEPS—Rat Race, 9/22 at 6:30 p.m. Runners of all ages and paces are invited to participate in this 2-mile race through the financial district of Manhattan, which begins at Liberty and West Sts., and ends at South End Ave. Runners must compete in a business suit and carry a briefcase. NYRRC, 860-4455. $6–$15 . . . **Marathon Tune-Up,** 9/25 at 9:30 a.m. All are invited to participate in this race as a warm-up to the Marathon. Begins and ends at 90th St. and the East Drive in Central Park. NYRRC, 860-4455. $6–$15.

REGATTA—Mayor's Cup, 9/24 at 11 a.m. Approximately 40 schooners, ketches, yawls, sloops, and cutters are expected to participate in this year's race. The beginning of the race can be seen from Battery Park. In addition, a spectator boat will be leaving Pier 16 at 10 a.m. to follow the race as it goes along. For tickets, 669-9416. $18, adults; $15, children.

SOCCER—Nile Cup Challenge, 9/24 at 7. Soccer Club of Egypt vs. Sao Paulo Futebol Club of Brazil. Giants Stadium/Meadowlands (201-935-3900). E. Rutherford, New Jersey. $15–$30.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time at 1. $2.50, Grandstand; $5, Clubhouse. Featured: 9/24, Man O' War; 9/25, Ruffian Hdcp..

HOCKEY—Rangers, Madison Square Garden (563-8000). Pre-season: 9/25 at 7:30: vs. New Jersey; 9/28 at 7:30: vs. Islanders. $15–$30 . . . **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). Pre-season: 9/24 vs. Boston. Rookie game at 4:35; regular game at 7:05; 9/27 vs. Rangers. Rookie game at 5; regular game at 8:05. $10–$28.

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CHILDREN

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concert Series. A concert designed to teach children, 3–5, what to listen for in music. 9/24 at 10:15 a.m. and 11:30 a.m., Bruno Walter Auditorium at Lincoln Center, Amsterdam Ave. and 65th St.; 9/25 at 1:30 and 2:45, Katie Murphy Amphitheatre, Fashion Institute of Technology, 27th St. and 7th Ave. (704-2100). $20.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 9/24: Western. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

FUNZAPOPPIN MAGIC SHOW—Michael Taubenslag Productions. 9/25 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

BOOKS OF WONDER—A Michael Sporn exhibit featuring his animated version of William Steig's *Abel's Island.* Through 9/28. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free . . . Barry Moser will give a talk on illustrating books. 9/24 at noon, 132 Seventh Ave. . . . **Storytelling,** 9/25 at 11:30 a.m. Three stories will be read, all ages invited. 464 Hudson St. (989-3270). Free.

SUKKOT FAMILY WORKSHOP—Children and their parents can drop in to create decorations for their sukkot or holiday tables. 9/28, between 11 a.m. and 3, Yeshiva University Museum, Furst Hall, Amsterdam Ave. at W. 185th St., (960-5390). Adults $3; children $2.50.

TALES AND TRAILS—How the summer has affected various plants. 9/21 at 3:30, Staten Island Institute of Arts and Sciences, High Rock Park, 71 Stuyvesant Place (718-987-6233). $2.

PINOCCHIO—A musical version of the classic story that stresses parent-child relationships. 9/24, 25 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). $5 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 9/21, 1:30–2:30; 9/23, 1:15–2:15; 9/24, 10 a.m.–11 a.m.; 9/26, 10 a.m.–11 a.m.: "Parent-Tot Nature Program"—Toddlers, ages 3–4, and their parents can learn to appreciate nature with naturalist Gert Coleman. Free (advance registration).

SPECIAL EXHIBITS—9/24 at 2: "Faces of Places." Families with children ages 5–12, will receive an introduction to architectural styles. **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/24, 1–2:30: Streamers workshop. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 9/24, 1:30–3 "Under Here, Over There, Bridges and Arches Everywhere." Free (reserve) . . . **The Dairy:** 9/25 at 2: "Walks and Talks: The Children's Hour"—The 19th Century Revisited . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave., in Central Park (397-3165): Every Sat. at 11 a.m., enjoy a story. 9/24, "The Ugly Duckling's Party."

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—"Turbino and His Magic," for ages 6 and up, will be touring Manhattan through 9/23. 9/19 at 4: **125th St.** branch, 224 E. 125th St. (534-5050); 9/20 at 4: **Seward Park** branch, 192 E. Broadway (477-6770); 9/21 at 3:30: **115th St.** branch, 203 W. 115th St.; 9/23 at 4: **Inwood** branch, 4790 Broadway (942-2445) . . . **Manhattan:** 9/22 at 4: Button Making Workshop for ages 8–12. **Aguilar** branch, 174 E. 110th St.(534-2930). 9/22 at 4: "Rubber Stamp Art: Make your own book and bookmark," ages 8–12. **Aguilar** branch . . . 9/19 at 11 a.m.: "Cooki and Anansi," An experience in black folklore, includes audience participation. **115th St.** branch, 203 W. 115th St. . . . 9/20 at 11 a.m.: Storytelling for ages 3–5, with Getchie Argetsinger. **Jefferson Market** branch, Sixth Ave. at 10th St. (243-4334) . . . 9/20 at 3:30: "Eliot the Magic Man." Comedy magic show with live animals. For children ages 4–8. **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . **The Bronx:** 9/26 at 3:30: "Cookie and Anansi," See above. **Jerome Park** branch, 118 Eames Place (549-5200) . . . 9/28 at 4: "Dino Show." Slide show and activities about dinosaurs for ages 5–8. Eastchester Branch, 1385 E. Gun Hill Road (653-3292).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904)."Native American Heritage Month," a month-long celebration. 9/24, 25 at 1 and 3: Clay Charmstones. Stories and clay workshops about the Chumash Indians. 9/24 at 2: Storytelling, Lakota and Other American Indian Tales with Rosebud Yellow Robe. Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice, and watch a show with 32 video projectors.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 9/25 at 2: "Bamboozle!" Children age 5 and older will make bamboozles or rainsticks. Reserve. Hours: Tue.–Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Museum is closed through 9/30 for renovations.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/21: Robert Silverman Group. 9/22: Glenn Alexander Group. 9/23, 24: Dakota Staton Quartet. 9/25: Rosalie Briscoe Group. 9/26: Blues nite with Marty Roberts. 9/27: Dan Goodman Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 9/21: Sister Sun; The Crooks. 9/25: Jeff Golub. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/25: Flora Purim and Airto with Micel Camilo Trio. 9/26: Major Holley All-Stars featuring Richard Wyands and Akira Tana. 9/27–10/2: Phyllis Hyman. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/21: "East Meets West" with Kirk Whalum and Kamiko Itoh. 9/22: The Gadd Gang; Eddie Gomez Quartet. 9/23: Steve Smith/Vital Information; Brian Slawson. 9/25: Nancy Wilson; Masahiko Satoh. 9/26, 27: J.J. Cale. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/24: Freddy Cole Trio. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 9/21: Roy Meriwether Trio. 9/22: "Guitart Greats" with Vic Juris. 9/23, 24: The Bill Mays Trio. 9/26: The Widespread Jazz Orchestra. 9/27: The Ray Alexander Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/25: Irene Reid. 9/26: Hamiet Bluiett Telepathic Big Band. 9/27–10/2: Benny Carter Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/22: Comedy night with Kathy Phillips, Ally Baker, Susan Horowitz, Ben Model and Angelo Lozada. 9/24: Eileen Clohessy and Maureen Doherty. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/25: Niels Henning Orsted Pedersen. 9/26: The Les Paul Trio. 9/27–10/2: Richie Cole's Alto Madness with Vic Juris. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FLUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). Through 11/5, Thu. and Sat. from 9–1 a.m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 9/22–25, 27–10/2: Roger Kellaway. Sets Tue.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/21, 22: Hilton Ruiz. 9/23, 24: Hilton Ruiz Trio. 9/25: Dave Berkman. 9/27–29: Hal Schaefer. **Upstairs:** 9/23 at 8: "One Man Band" with James Lecesne; Mary Jo Gennaro in concert at 10, followed by Teresa Burrell at 11:45. 9/24 at 7:30: Marta Sanders; followed by cabaret with Sylvia Cole. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/21: Virg Dzurinko Trio. 9/22: John Pizzarelli, Jr. Trio. 9/23: Alan Bates Trio. 9/24: Roy Meriwether Trio. 9/26: Dick Hyman. 9/27: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/21: Stuff II featuring Gordon Edwards. 9/22: Invisible House; Points West. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 9/21–24: Pianist Steve Kuhn with Ron Carter on bass. 9/25, 26: Pianist Harry Connick, Jr. 9/27–10/1: Pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/22: Rashied Ali Quartet. 9/23: The Ordinaires. 9/25, 26: Henry Kaiser and Friends. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 9/22–24: The "Wildman" Bobby Enriquez, Thu.–Sat. from 10. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/8: Singer Mel Torme returns with *It's Autumn in New York*, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 9/21: New York Voices. 9/22: Jim Campagnola, Victor Jones, Lonnie Plaxico, Segio Diaz. 9/23, 24: Daniel Ponce. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/22: Djavan. 9/23: Meatloaf. 9/24: Leon Russell; Edgar Winter. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/21: Blake. 9/22: Jimi J and the X-Ray. 9/23: Mazarin. 9/24: An American Band. 9/25: BAC with Tommy Byrnes. 9/26: War Babies with Mark Newman. 9/27: Bob-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/25: James Moody. 9/26–10/2: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. "Sweetwater's Goes Latin" with Tito Puente, 9/22–24. Shows Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 9/21 from 6: Dance to the Latin beat of Ray DeLa Paz, and 9/25: Orchestra Broadway. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/21: Dave Valentin; Eddie Gomez Quartet. 9/23, 24: Flamencan guitarist Carlos Montoya. 9/26: "A Night of Pianos" with Eddie Palmieri and his Latin/Jazz Ensemble; Papo Luca and Sonora Poncena. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). 9/23, 24: Noo Yawk Tawk - improvisational comedy troup; Marty Rackham. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/25: Bobby Watson's Horizon Quintet. 9/26: Mel Lewis and the Jazz Orchestra. 9/27–10/2: Wynton Marsalis Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/21, 22: John Stufflefield Quartet featuring James Williams, Charnett Moffat, and Keith Copeland. 9/23: Leni Stern. 9/24: Renee Manning. 9/25: Bob Hanlon Quintet. 9/26: Charli Persip and Superband with Leon Thomas. 9/27: Rafael Cruz. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 9/21–25: The Jordan Sandke/Judy Niemack Quartet. 9/29–10/2: The Lenny Popkin/Connie Crothers Quartet. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/24: Guitarist Joe Beck with Santi Dobriani on bass. 9/25: Guitarist Gene Bertoncini with Michael Moore on bass. 9/26–10/1: Pianist Kenny Barron with Stafford James on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/21: The Bill Perry Band; The Alan St. John. 9/22: Rebel Red plus Blue and Gold. 9/23: Wild Blue Marlins. 9/27, 28: Dr. John. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 9/21–23: Comedian Randy of the Redwoods. 9/24, 25: Comedienne Ellen De Generes. 9/27–10/2, 4–9: Comedienne Pudgy. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 9/21: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Sue Scarlett, Ronnie Harris, and Karen Jefferson. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/25: Sam Greenfield, Peter Fogel, Al Romero, Mike Saccone, Danny Curtis and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/21: Comedian Terry Day and magician Imam. 9/22: Terry Day and magician Torkova. 9/23, 24: Comedian Joe Monti and magician Eric DeCamps. 9/27: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/25: Gabe Abelson, Rich Ceisler, Rhonda Hansome, Paul Kozlowski. 9/29-10/2: Barry Berry, Billy Jaye, Mike Saccone, Adrianne Tolsch. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. The Mike Cerratti Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/21, 22: Baaba Maal. 9/23: Tabou Combo. 9/24: Loremil Machado and Sarava. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 9/24, Tue.-Sat. at 9: Marilyn Sokol returns accompanied by pianist Bob Goldstone. Through 9/24, Wed.-Sat. at 11: Magician Jeff McBride. 9/27-10/15, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11: Charles Pierce. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 9/22: Charles Cermele. 9/23, 24: Jaffe Cohen; "It's Not Just Comedy ...." Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/21: Michael McQuary; *Moments in the Air,* revue. 9/22: Heidi Mollenhauer; Michael McAssey. 9/23: Daugherty & Field; Nancy Timpanaro. 9/24: Jeff Harnar; Lois Sage. Shows at 8:30 and 11. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 9/21 at 9: Singer Chris Jones. 9/22 at 9: Singer Charlotte Browne; Singer Benji at 11. 9/23 at 9: Singer Michael C. Bishop. 9/24 at 9: Singer Carol Amba. 9/26 at 8:30: Showcase. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/21: Chantel with Henry Jones. 9/22: Paul David Ross with pianist Wes McAfee and John Loehrke on bass. 9/23: Edythe Davis with pianist Ernie McCardy. 9/24: Carol Kagy with Ray Gallon. 9/26: *"Year After Year" - The Love songs of Bart Howard,* with Rita Gardner and Buddy Barnes. 9/27-29: Larry King with guest Charlotte Crossley. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 10/29: Singer-pianist Ronny Whyte returns, Tue.-Sat. from 9:30-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 7-9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30, followed by singer-pianist Ann Hampton Callaway, Tue.-Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Guitarist John Basile with Dave Finck on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 9/21: Gerry Dieffenbach with Amy Engelberg. 9/22: Mimi Cohen. 9/23: Mark McIntire with Gerry Dieffenbach. 9/24: Evan Matthews with David Lewis. 9/25: David Schaefer with Ken Phillips and Natalie Douglas. 9/26: Bill Graves and Kathy Robinson. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/21: Valerie Charles; *Call Me Ethel,* starring Rita McKenzie. 9/22: Valerie Charles. 9/23, 24: JQ and the Bandits; *Life is Not Like the Movies,* revue. 9/25: Jenny Seham; Gail Lawrence. 9/26: Judith Elaine; Beverly Cosham. 9/27: Cheryl Quinn; People with Aids Theater Workshop. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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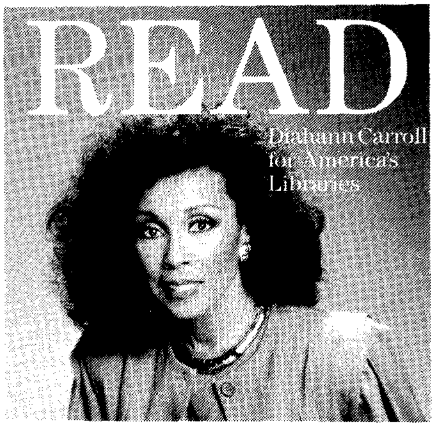

BUY U.S.
SAVINGS
BONDS

RADIO

HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Sept. 21

3:00/WNCN—C. P. E. Bach: Sonata for Viola da Gamba and Continuo in C; **Haydn:** Sonata for Piano No. 9 in D.

WNYC—Bondon: Swing No. 1; **McPhee:** Cto. for Piano and Wind Octet.

WQXR-AM/FM—Respighi: *Metamorphosen;* **Beethoven:** Sym. No. 8.

4:00/WNCN—Arne: Sym. No. 2 in F; **C. P. E. Bach:** Trio Sonata for Bass Recorder, Viola, and Continuo in F.

WQXR-AM/FM—Berlioz: "King Lear" Ov.; **Bach:** Trio Sonata in G.

5:00/WQXR-AM/FM—Holst: "St. Paul's" Suite; **Liszt:** Hungarian Rhapsody No. 9.

6:00/WNCN—Telemann: Trio Sonata in c; **Graupner:** Cto. for Bassoon in G.

7:00/WNCN—Schubert: Introduction and Variations for Flute and Piano in e, Op. 160.

WNYC—Los Angeles Philharmonic. Pierre Boulez, conductor. **Stravinsky:** *Elegie:* 2 Poems, 3 Japanese Lyrics; **Boulez:** *Eclat;* **Webern:** Cto. for 9 Instruments; 5 Pieces for Orch.

8:00/WNCN—"Live From Lincoln Center." The New York City Opera. **Verdi:** *Rigoletto* (Esham, Marsee, Ellis, New York City Opera Orch./Boncompagni).

8:05/WQXR-AM/FM—"Symphony Hall." **Holst:** *The Planets.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Sept. 22

3:00/WNYC—Haydn: Cto. for Violin No. 1 in C; **Buxtehude:** Sonata for Violin, Viola da Gamba, and Harpsichord in E, Op. 2, No. 6.

WNYC—Korngold: Piano Trio, Op. 1; **Bizet:** *L'Arlesienne:* Suite No. 2.

WQXR-AM/FM—Vaughan Williams: *The Wasps:* Incidental Music; **Schumann:** Cello Cto. in a.

5:00/WNCN—Wagner: *Die Meistersinger:* Prelude; **J. Stamitz:** Ov. No. 9 in G.

4:00/WQXR-AM/FM—Grieg: *Peer Gynt:* Suite No. 1; **Brahms:** Scherzo in e-Flat.

5:00/WQXR-AM/FM—Strauss: *Till Eulenspiegel:* "Merry Pranks"; **Purcell:** Suite of Trumpet Tunes.

7:00/WNYC—"Santa Fe Chamber Music Festival." **Beethoven:** Piano Trio, Op. 1, No. 3; **Picker:** *New Memories;* **Brahms:** Piano Qnt., Op. 3.

8:00/WNCN—Turina: *Sanlúcar de Barrameda:* "de Larrocha"; **Berwald:** *Festival of the Bayadères.*

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. Featuring the American Composers Orchestra. Dennis Russell Davies, conductor. **Corwell:** *Synchrony;* **Glass:** Cto. for Violin.

Fri., Sept. 23

3:00/WNCN—Miaskovsky: Sym. No. 10 in f, Op. 30; **Albeniz:** *Tango,* Op. 165, No. 2.

WNYC—Ward: Sym. No. 4; **Prokofiev:** Violin Sonata in D.

WQXR-AM/FM—Dvorak: *The Golden Spinning Wheel;* **Mozart:** Cto. in E-Flat for 2 Pianos and Orch.

4:00/WQXR-AM/FM—Milhaud: *Le Boeuf sur le Toit;* **Vivaldi:** *L'Estro Armonico,* Op. 3.

5:00/WQXR-AM/FM—Tarrega: Four Pieces; **Tchaikovsky:** *1812 Overture.*

6:00/WNCN—Telemann: Sonata for Recorder, Violin, and Continuo in a; **Mozart:** Sym. in a, "Odense."

7:00/WNYC—"High Performance." The Moscow Virtuosi. **Vivaldi:** *The Four Seasons;* **Tchaikovsky:** *Waltz;* **Shostakovich:** Prelude; **Bartok:** *Rumanian Dance.*

8:00/WNCN—Franck: Prelude, Chorale, and Fugue; **Shostakovich:** *Age of Gold,* Op. 22.

8:05/WQXR-AM/FM—Copland: *Fanfare for the Common Man; Ceremonial Fanfare;* **Vaughan Williams:** Serenade to Music; **Mahler:** Sym. No. 8 in E-Flat, "Sym. of a Thousand."

9:00/WNCN—Suk: Piano Qnt., Op. 8; **Beethoven:** Variations on an Original Theme in c.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Iona Brown. conductor. **Mozart:** Divertimento in D; Sym. No. 29; **Vivaldi:** *The Four Seasons.*

Sat., Sept. 24

10:00 a.m./WNCN—Bach: *Well-Tempered-Clavier:* Book I; **Prokofiev:** Sym. No. 1 in D, Op. 25, "Classical."

WNYC—Bach: *The Well-Tempered Clavier:* Book I; **Mozart:** String Qnt.

10:04 a.m./WQXR-AM/FM—Molter: Clarinet Cto. No. 4; **Sibelius:** *Tapiola,* Op. 12.

11:00 a.m./WNCN—Mendelssohn: Sonata for Violin in F; **Liszt:** *Harmonics poétiques et religieuses:* "Bénedection de Dieu dans la solitude."

11:04 a.m./WQXR-AM/FM—Schumann: Ov., Scherzo, and Finale; **Debussy:** Violin and Piano Sonata in g.

11:05 a.m./WNYC—Schubert: *Moments musicaux;* **Schumann:** Sym. No. 1.

12:00/WNCN—Haydn: Sym. No. 7 in C, "Noon"; **Schubert:** Sonatina in D for Violin and Piano, Op. 137.

12:04/WQXR-AM/FM—Stravinsky: *The Fairy's Kiss;* **Vivaldi:** Cto. in b for 4 Guitars and Strings.

12:10/WNYC—Dvorak: *My Home:* Ov.; **Janacek:** String Qnt. No. 1; **Merikanto:** *Pan.*

1:00/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Wagner:** *Lohengrin* (Domingo, Norman, Randova, Vienna Philharmonic/Solti).

5:00/WNCN—Haydn: Qt. in C, Op. 50, No. 2, "Prussian"; **Schumann:** Sonata for Piano No. 2 in g, Op. 22.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Featuring the Meliora String Quartet. **Schubert:** String Qt. in D, No. 6; **Bartok:** String Qt. No. 6; **Schumann:** String Qt. in a, Op. 41.

8:00/WNCN—Fauré: *Chant funéraire,* Op. 117; **Platti:** Sonata in g.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, *conductor; pianist* André Watts. **Beethoven:** *Egmont:* Ov.; **Saint-Saëns:** Piano Cto. No. 2; **Bartok:** Cto. for Orch.

9:00/WNCN—Shostakovich: Sym. No. 1 in F, Op. 10; **Devienne:** Sonata No. 6 in C for Bassoon and Fortepiano.

Sun., Sept. 25

10:00 a.m./WNCN—"Classic Guitar." **Arnold:** Cto. for Guitar, Op. 67; **Vivaldi:** Cto. for 4 Guitars in b.

WNYC—Bach: Suite No. 3 in D; **Brahms:** Haydn Variations.

WQXR-AM/FM—Elgar: Cello Cto. in e.

12:00/WNCN—Schubert: Sonata for Arpeggione and Piano in a; **Vivaldi:** Trio for Violin, Lute, and Continuo in G.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; Nadja Salerno-Sonnenberg, violinist. **Mozart:** Sinfonia Concertante for Violin and Viola in E-Flat; **Bolcom:** Fantasia Concertante for Viola and Cello; **Mozart:** Cto. for Piano No. 21 in C.

WQXR-AM/FM—Haydn: Sym. No. 104, "London"; **Satie:** *Parade.*

4:00/WNCN—Haydn: Qt. in E-Flat, Op. 20, No. 1; **Schroeder:** Cto. for Piano No. 3 in C, Op. 3.

6:00/WNCN—Chopin: Sonata for Piano No. 2 in b-Flat, Op. 35; **Tchaikovsky:** *1812 Overture,* Op. 49.

8:00/WNCN—Poulenc: Trio for Oboe, Bassoon, and Piano; **Gershwin:** *Sleepless Night:* Prelude No. 4.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Nicholai:** *The Merry Wives of Windsor* (Donath, Sukis, Brendel, Bavarian Radio Orch./Kubelik).

Mon., Sept. 26

3:00/WNCN—Mendelssohn: Cto. for Piano No. 2 in d, Op. 40; **Paganini:** *Maestosa Sonata Sentimentale.*

WNYC—Carlstedt: Divertimento for Oboe; **Shapero:** Sym. for Classical Orch.

WQXR-AM/FM—Strauss: *Der Rosenkavalier:* Suite; **Schubert:** Sym. No. 8.

4:00/WNCN—Boccherini: Sym. No. 6 in A, Op. 21; **Mozart:** Cto. for Piano No. 3 in E-Flat.

WQXR-AM/FM—Respighi: *The Fountains of Rome;* **Chopin:** Polonaise No. 4 in c, Op. 40.

5:00/WNCN—Liszt: Hungarian Rhapsody No. 12 in C-Sharp; **Lalo:** Fantaisie-Ballet for Violin and Orch.

WQXR-AM/FM—Mozart: Divertimento in D; **Vivaldi:** Cto. in F for 3 Violins.

6:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 3 in A; **Fauré:** *Barcarolles:* Nos. 1 and 2.

7:00/WNYC—National Symphony Orchestra. **Debussy:** *L'apres midi d'un faune:* Prelude; **Ginastera:** Harp Cto.; **Dvorak:** Sym. No. 7.

8:05/WQXR-AM/FM—Gershwin: *Girl Crazy:* Ov.; Piano Cto. in F; *Lullaby.*

9:00/WNCN—Sibelius: Sym. No. 6 in d, Op. 104; **Haydn:** Sym. No. 30 in C, "Alleluia."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Mozart:** Sym. No. 41, "Jupiter"; **Mahler:** *Des Knaben Wunderhorn.*

Tue., Sept. 27

3:00/WNCN—Korngold: Qt. No. 2 in E-Flat; **Bach:** Suite for Lute No. 2 in c.

WNYC—Thomson: "The River" Suite; **Atterberg:** Suite for Violin, Viola, and Orch.

WQXR-AM/FM—Sibelius: *Swanwhite;* **Schumann:** Sym. No. 4.

4:00/WQXR-AM/FM—Vivaldi: Cto. in C for Diverse Instruments; **Prokofiev:** *Romeo and Juliet:* "Balcony Scene" and "Love Duet."

5:00/WNCN—Handel: *Saul:* Act I; **Debussy:** Premiere Rapsodie for Clarinet and Orch.

WQXR-AM/FM—Smetana: *The Bartered Bride;* **Haydn:** Divertissement No. 2 in G.

7:00/WNCN—Telemann: *Water Music;* **Debussy:** *Epigraphes Antiques.*

WNYC—The Brooklyn Academy of Music. **Mozart:** Piano Qnt.; **Schubert:** Fantasia in f, Op. 103; **Debussy:** *Syrinx;* **Poulenc:** Sextet.

8:05/WQXR-AM/FM—Sibelius: "Karelia" Ov.; **Aroutounian:** Trumpet Cto.

9:00/WNCN—Elgar: *Falstaff:* Op. 68; **Purcell:** Trio Sonatas No. 2 in E-Flat.

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; double bassist Gary Karr. **Gershwin:** "Cuban" Ov.; **Lauber:** Double Bass Cto.; **Grofé:** "Grand Canyon" Suite; **Gershwin:** *Porgy and Bess:* "Symphonic Picture."

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, SEPTEMBER 21–23 and 26–27

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Plastic Man*
❼ *World News*
❾ *Snorks*
⓫ Wed.: *Open Mind* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
⓭ *New Jersey Network News* (except Mon.)
Mon.: *Currents*
Ⓜ Thu.: **Movie:** *Roxanne*
Tue.: **Movie:** *The Legend of Lizzie Borden*
Ⓢ Wed.: **Movie:** *Three O'Clock High*
Fri.: **Movie:** *Just Me and You*

6:15 a.m.
Ⓗ Thu.: *A Connecticut Yankee in King Arthur's Court*

6:30 a.m.
❷ ❹ News
❺ *Popeye*
❾ *Popeye*
⓫ *Heathcliff*
⓭ *MacNeil/Lehrer* (except Mon.)
Mon.: *This Old House*
Ⓜ Fri.: **Movie:** *The Garment Jungle*
Ⓢ Mon.: **Movie:** *Stranger on the Run*
Tue.: **Movie:** *A Christmas Story*

6:40 a.m.
Ⓗ Mon.: *Survival Series: Leopard of the Wild*

6:45 a.m.
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ **1988 Summer Olympics** (concludes at 10 a.m.)
❺ *Good Day New York*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Smurfs*
⓭ Mon.: *All About TV*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Wed., Fri.: *Encyclopedia: "Volume A"*
Tue.: *Encyclodedia: "Volume B"*
Ⓜ Wed.: **Movie:** *A Woman of Distinction*
Mon.: **Movie:** *The Criminal Code*

7:30 a.m.
❾ *Jetsons*
⓫ *Jem*
⓭ *Sesame Street*
㉑ *Homestretch*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
Ⓢ Thu.: *Great American 4th of July and Other Disasters*

8:00 a.m.
❾ *Gumby*
⓫ *G.I. Joe*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Sweet Dreams*
Thu.: **Movie:** *Winners Take All*
Fri.: **Movie:** *The 500 Pound Jerk*
Mon.: **Movie:** *The Whistle Blower*
Tue.: **Movie:** *Over the Top*
Ⓜ Thu.: **Movie:** *Stranger on the Run*
Fri.: **Movie:** *The Concorde: Airport '79*
Tue.: **Movie:** *The Subject Was Roses*
Ⓢ Wed.: **Movie:** *Bill Cosby—Himself*
Fri.: **Movie:** *Julia*

8:30 a.m.
❾ *My Little Pony*
⓫ *Bionic Six*
⓭ *Mister Rogers*
Ⓜ Wed.: **Movie:** *Pat and Mike*
Ⓢ Thu.: **Movie:** *Rustlers' Rhapsody*
Mon.: **Movie:** *Pied Piper of Hamelin*
Tue.: **Movie:** *The Pick-Up Artist*

9:00 a.m.
❷ *Superior Court*
❺ *Family Medical Center*
❼ *Live With Regis and Kathie Lee*
❾ *Care Bears*
⓫ Wed.–Fri.: *Transformers*
Mon., Tue.: *The Munsters*
⓭ *Sesame Street*
㉑ *Instructional School Service* (concludes at 3)
㉛ *Body Pulse*
Ⓜ Mon.: **Movie:** *An Uncommon Love*

9:30 a.m.
❷ *The Judge*
❺ *Divorce Court*
❾ *I Love Lucy*
⓫ Wed.–Fri.: *The Munsters*
Mon., Tue.: *Fantasy Island*
㉛ *Body Electric*
Ⓗ Fri.: **Movie:** *The Man Who Saw Tomorrow*
Tue.: **Movie:** *No Retreat, No Surrender*

9:45 a.m.
Ⓗ Mon.: **Movie:** *The Living Daylights*

10:00 a.m.
❷ *Family Feud*
❹ *Sale of the Century*
❺ *Hour Magazine*
❼ *Sally Jessy Raphaël*
❾ *People Are Talking*
⓫ Wed.–Fri.: *Eight Is Enough*
Mon., Tue.: *Rhoda*
⓭ Wed.: *McLaughlin Group: Is This Any Way to Elect a President?*
Thu.: *In Performance at the White House*
Fri.: *Evening at Pops*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! Cover Her Face*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Mr. Mom*
Thu.: **Movie:** *Mannequin*
Ⓜ Wed.: *Fats Domino*
Thu.: **Movie:** *Made in Heaven*
Fri.: *Movie Trivia Show*
Tue.: **Movie:** *Matewan*
Ⓢ Wed.: **Movie:** *One-Eyed Jacks*
Thu.: **Movie:** *Summer of '42*
Fri.: **Movie:** *More Than a Miracle*
Mon.: **Movie:** *Live a Little, Love a Little*
Tue.: **Movie:** *The Night of the Iguana*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
㉛ Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
Ⓜ Fri.: **Movie:** *Pinky*
Mon.: **Movie:** *Les Miserables*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ Wed.: **Movie:** *McCloud: Top of the World Ma!* Dennis Weaver.
Thu.: **Movie:** *Banacek: To Steal a King.* George Peppard.
Fri.: **Movie:** *McMillan: Dark Sunrise.* Rock Hudson.
Mon.: **Movie:** *McCloud: Somebody's Got to Get Jenny.* Dennis Weaver.
Tue.: **Movie:** *Banacek: A Million the Hard Way.* George Peppard.
❼ *Growing Pains*
⓫ Wed.–Fri.: *White Shadow*
Mon., Tue.: *Eight is Enough*
⓭ *Bill Moyers' World of Ideas*
㉑ *3-2-1 Contact*
㉛ *Bill Moyers' World of Ideas*
Ⓗ Fri.: **Movie:** *How to Raise a Street-Smart Child*
Tue.: **Movie:** *Winners Take All*
Ⓜ Wed.: **Movie:** *The Killer That Stalked New York*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
⓭ Wed.–Fri.: *Woodwright's Shop*
Mon., Tue.: *Learn to Read*
㉛ *New York City Votes*
Ⓗ Wed.: *Coming Attractions*
Thu.: **Movie:** *Jesus*
Ⓢ Mon.: **Movie:** *Rhustlers' Rhapsody*

NOON
❷ News
❹ *Super Password*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *Ten Speed and Brown Shoe*
Thu.: **Movie:** *Ten Speed and Brown Shoe*
Fri.: **Movie:** *Off Sides* (1984). Tony Randall.
Mon., Tue.: *Harry O*
⓭ Wed.: *America's Defense Monitor*
Thu.: *GED Reading Skills*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *G.E.D.*
㉛ Wed.: *Global Rivals*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *Lonesome Pine Trails*
Tue.: *America's Testament*
Ⓗ Wed.: **Movie:** *The Whistle Blower*
Fri.: **Movie:** *The Living Daylights*
Mon.: **Movie:** *Death of a Salesman*
Ⓜ Thu.: *Otis Redding*
Ⓢ Thu.: **Movie:** *Out of the Shadows*
Fri.: **Movie:** *Mannequin*
Tue.: **Movie:** *The Adventure of the Action Hunters*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❺ *All in the Family*
❼ *Loving*
⓭ Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
㉛ Fri.: *Science Journal*
Ⓜ Wed.: **Movie:** *A Lawless Street*
Fri.: **Movie:** *Man in the Saddle*
Thu.: **Movie:** *Decision at Sundown*
Mon.: **Movie:** *Only Angles Have Wings*
Tue.: **Movie:** *The Garment Jungle*
Ⓢ Wed.: **Movie:** *Ghandi*

1:00
❹ *Days of Our Lives*
❺ *Bewitched*
❼ *All My Children*
❾ *Cannon*
⓫ Mon., Tue.: *Trapper John, MD*
⓭ Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
㉛ Wed.: *Mystery!: Cover Her Face*
Thu.: *Moments in Time*
Fri.: *Window on World*
Mon.: *Declarations of Independents*
Tue.: *Masterpiece Theatre: The Sword Divided*
Ⓗ Tue.: **Movie:** *Nadine*
Ⓢ Mon.: *Woody Guthrie & Leadbelly*

1:30
❷ *Bold and the Beautiful*
❺ *Gilligan's Island*
⓭ Wed.: *You Can Write Anything*
Thu.: *The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
Ⓗ Thu.: **Movie:** *Death of a Salesman*
Ⓢ Fri.: **Movie:** *The Adventure of the Action Hunters*
Tue.: **Movie:** *Out of the Shadows*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Popeye*
❼ *One Life to Live*
❾ *Barnaby Jones*
⓫ *Best Talk in Town*
⓭ *French in Action*
㉛ Wed.: *All Things Bright and Beautiful*
Thu.: *Bradshaw On: The Family*
Fri., Mon.: *European Journal*
Tue.: *Shoulder to Shoulder*
Ⓗ Wed.: **Movie:** *I Want to Live*
Ⓜ Wed.: *Max Movie Show*
Thu.: **Movie:** *Million Dollar Mermaid*
Fri.: **Movie:** *Martin Mull in Portrait of a White Marriage*
Tue.: **Movie:** *The Dolly Sisters*
Ⓢ Thu., Mon.: **Movie:** *Six Weeks*

2:30
❺ *Real Ghostbusters*
⓫ *Tom & Jerry*
⓭ *Dinner at Julia's*
㉛ Fri., Mon.: *This Old House*
Ⓗ Fri.: *Showcase: Control*
Mon.: **Movie:** *Haunted Honeymoon*

Tue.: **Movie:** *What's Up Doc?*
M Wed.: **Movie:** *The Legend of Lizzie Borden*
Mon.: **Movie:** *China Venture*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Sweethearts*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Mister Rogers Neighborhood*
31 Wed., Thu., Tue.: *Frugal Gourmet*
Fri.: *European Montage*
Mon.: *All About TV*
S Fri.: *My Seventeenth Summer*

3:30
4 News
5 *Ducktales*
9 *Dating Game*
11 *Yogi Bear*
13 21 *Sesame Street*
31 *Video Music Box*

3:55
M Thu.: **Movie:** *In a Lonely Place*

4:00
2 *On Trial*
4 **Olympics** (concludes at 7)
5 *Double Dare*
7 *Oprah Winfrey Show*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *A Hero Ain't Nothin' But a Sandwhich*
Thu.: *A Connecticut Yankee in King Arthur's Court*
Fri.: *Encyclodeia "Volume A"*
Mon.: *Survival Series: Leopard of the Wild*
Tue.: *Seventeen Going on Nowhere*
M Fri.: **Movie:** *Soylent Green*
Mon.: **Movie:** *The Concorde: Airport '79*
Tue.: **Movie:** *Pinky*
S Wed.: *I Know Why the Caged Bird Sings*
Thu.: *Bon Voyage Charlie Brown and Don't Come Back*
Fri.: *The Adventures of Mark Twain*
Mon.: *Pied Piper of Hamelin*
Tue.: **Movie:** *A Christmas Story*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *Innovation*
Thu.: *Take Charge*
Fri.: *Y.E.S.*
Mon.: *Looking East*
Tue.:*American Interest*
H Fri.: *Superman's Daughter*
Tue.: **Movie:** *House II: The Second Story*
M Wed.: **Movie:** *Tokyo Joe*

5:00
2 4 7 News
5 *Different Strokes*
9 *Cagney and Lacey*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 *New York City Votes*

5:15
H Fri.: **Movie:** *The Sky's No Limit*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Thu.: *World Stage: Tina*
M Thu.: **Movie:** *Funny Girl*
S Thu.: *Great American 4th of July and Other Disasters*
Fri.: *King's Road*
Mon.: *RW*

5:35
S Tue.: *Great American 4th of July*

5:45
31 *News From City Hall*

Weeknights, SEPTEMBER 21–23 and 26–27

WED., SEPT. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *A Hero Ain't Nothin' But a Sandwhich*
M **Movie:** *Streets of Justice*
S **Movie:** *Three O'Clock High*

6:30
5 *Family Ties*
7 News
11 *New Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *MacNeil/Lehrer*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Philadelphia Phillies
11 News
21 *World of Survival*

8:00
2 *Live: Dick Clark Presents*
5 **Movie:** *Love Thy Neighbor* (1984). John Ritter.
7 *Growing Pains*
11 **Movie:** *Hold the Dream* (1986).
13 *Live From Lincoln Center:* "Rigoletto"
21 *Infinite Voyage*
31 *Dark Shadows*
H **Movie:** *Mr. Mom*
M **Movie:** *Death Wish*
N **Movie:** *A Man and A Woman: 20 Years Later*
S *Brothers*

8:30
7 *Head of the Class*
31 *EastEnders*
S *Super Dave*

9:00
2 *The Equalizer*
7 *The Best of SCTV*
21 *And the Pursuit of Happiness*
31 *Canada: True North*
S **Movie:** *The Killing Machine*

9:30
H *Warning: Food May Be Hazardous to Your Health*
M **Movie:** *Stripper*

10:00
2 *Wiseguy*
5 11 News
31 *McLaughlin Group: Is This Any Way to Elect a President?*
H *Coming Attractions*
N **Movie:** *Billy Budd*

10:30
9 News
11 *Odd Couple*
21 *Sea Turtles' Last Dance.* A look at the effort to save the sea turtles threatened by pollution and development.
H *The Hitchhiker*

11:00
2 News
5 *M*A*S*H*
7 News
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *The Curse*
S **Movie:** *Beside Headmaster*

11:05
M **Movie:** *Platoon*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Taggart*
21 *Live From Off Center*

11:35
2 *Night Heat: Dead to Rights*

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *Pursuit* (1972). Ben Gazzara.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Hard Traveling*

12:25 a.m.
H **Movie:** *Shadow Play*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
9 *Alfred Hitchcock Presents*
13 **Movie:** *I'm No Angel* (1933). Mae West.
21 *Bill Moyer's World of Ideas*

12:40 a.m.
S **Movie:** *A Man in Love*

12:45 a.m.
2 **Movie:** *Ordinary Heroes* (1986). Richard Dean Anderson.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Mystery! Cover Her Face*

1:10 a.m.
M **Movie:** *Mandingo*

1:30 a.m.
5 *Credit Time Bomb*
7 11 News

2:00 a.m.
5 *Multitrim*
7 **Movie:** *Royal Flash* (1975). Malcolm McDowell.
9 *Home Shopping Overnight*
11 *Twilight Zone*
13 *Nova*

2:05 a.m.
2 News
H **Movie:** *Weekend Warriors*

2:30 a.m.
4 News
5 *I Love Lucy*
11 *Twilight Zone*

2:40 a.m.
S *Bill Cosby—Himself*

3:00 a.m.
4 **Movie:** *Human Monster*
5 **Movie:** *Lipstick* (1976). Margaux Hemingway.
11 **Movie:** *Mr. Moto Takes A Chance* (1938). Peter Lorre.
13 *Challenge of the Unknown*

3:15 a.m.
M **Movie:** *Reuben, Reuben*

3:40 a.m.
H **Movie:** *The Postman Always Rings Twice*

4:00 a.m.
7 *Branded*

4:25 a.m.
S *Brothers*

4:30 a.m.
4 *Ben Casey*
11 *Twilight Zone*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*
13 *Portrait of a Family*
M *Fats Domino & Friends*

5:30 a.m.
4 *Gidget*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*
S **Movie:** *I Know Why the Caged Bird Sings*

5:40 a.m.
H *Warning: Food May Be Hazardous to Your Health*

THU., SEPT. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *Over the Top*
S *Allstar Story*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
21 *World of Survival:* "Nature's Quarterback." Springboks are filmed in Nambia, Africa.
S **Movie:** *Rhustlers' Rhapsody*

8:00
2 *48 Hours*
5 **Movie:** *Love Letters* (1983). Jamie Lee Curtis.
7 *Growing Pains*
9 *Police Story*
11 **Movie:** *Hold the Dream.* Part II.
13 *MacNeil/Lehrer*
21 *Wild America:* "Cutthroat, Part 2, Yellowstone River."
31 *Dark Shadows*
H **Movie:** *River's Edge*
M **Movie:** *River Rat*
N **Movie:** *Tonight's the Night*

8:30
7 **Movie:** *All of Me* (1984). Steve Martin, Lily Tomlin.
9 *Police Story*
21 *This Old House*
31 *EastEnders*

9:00
2 **Movie:** *Kids Like These* (1987).
9 *Police Story*
13 *Thurgood Marshall: The Man*
31 *Mystery!: Cover Her Face.* Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial based on the P.D. James novel.
S **Movie:** *Out of the Shadows*

9:20
21 *Mystery!: Cover Her Face*

9:30
M **Movie:** *Roxanne*

10:00
5 9 11 News
13 *TV From Down Under*
21 *Philby, Burgess and MacLean*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
H *Twelth Annual Young Comedians Show*
N **Movie:** *The Baker's Wife*

10:30
11 *Odd Couple*

11:00
2 News
5 *M*A*S*H*
7 News
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
31 *Hellenic TV U.S.A.*
H *Inside the NFL*
S **Movie:** *Tough Guys Don't Dance*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Rock Follies*
21 *Live From Off Center*
M **Movie:** *Made in Heaven*

11:35
2 *Night Heat: Bogota Blues*

MIDNIGHT
5 *Late Show*
4 News
7 **Movie:** *The Crooked Hearts* (1972). Rosalind Russell.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Hellraiser*

12:05 a.m.
2 **Movie:** *Who Is Julia?* (1986). Mare Winningham.

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
9 *Alfred Hitchcock Presents*
13 *The Metropolitan Opera Presents:* "Luciano Pavarotti and James Levine in Recital at the Met"
21 *Bill Moyers' World of Ideas*
N **Movie:** *The Masquerader*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *The Africans*
S **Movie:** *Hamburger Hill*

1:15 a.m.
M **Movie:** *Hearts and Minds*

1:30 a.m.
5 *One Day at a Time*
7 11 News

1:35 a.m.
H **Movie:** *Once Upon a Time in America*

2:00 a.m.
5 *Credit Time Bomb*
7 **Movie:** *Von Richthofen and Brown*
9 *Home Shopping Overnight*
11 *Perry Mason*
13 *The Day the Universe Changed*

2:05 a.m.
2 News

2:30 a.m.
4 News
5 *I Love Lucy*

2:55 a.m.
S **Movie:** *Hard Ticket to Hawaii*

3:00 a.m.
4 **Movie:** *Dark Journey*
5 **Movie:** *Donovan's Reef*
11 *Lifestyles of the Rich and Famous*
13 *All Fit With Slim Goodbody*

3:10 a.m.
M **Movie:** *Nightforce*

4:00 a.m.
7 *Branded*
11 *Twilight Zone*
H **Movie:** *Getting Even*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*

4:35 a.m.
M **Movie:** *Wimps*

4:40 a.m.
S *Allstar Story*

5:00 a.m.
11 *U.S. Farm Report*
13 *New Literacy*

5:18 a.m.
5 *Popeye*

5:30 a.m.
4 *Gidget*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*
H **Movie:** *Last Resort*

FRI., SEPT. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
M **Movie:** *The Harder They Fall*
S **Movie:** *A Christmas Story*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Pyramid*
11 *Cheers*
13 *This Old House*
21 *Contact: Long Island*
H *Inside the NFL #3*

7:30
2 *Wheel of Fortune*
4 **Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *Adam Smith*
21 *World of Survival:* "Bird Factory."
S *Gleason*

:00
2 *Beauty & the Beast*
5 **Movie:** *Yogi's Great Escape* (1987).
7 *Perfect Strangers*
9 *Kiner's Korner*
11 **Movie:** *Nowhere to Run* (1978). David Janssen.
13 *MacNeil/Lehrer*
21 *Nature:* "One Man's Island."
31 *Washington Week in Review*
H **Movie:** *House*
M **Movie:** *Heat*
N **Movie:** *Day for Night*
S **Movie:** *Mannequin*

8:30
7 *Full House*
9 **Baseball:** Mets vs. St. Louis Cardinals
31 *EastEnders*

9:00
2 **Movie:** *Stillwatch* (1987). Lynda Carter.
7 *Mr. Belvedere*
13 *Global Rivals: Beyond the Cold War*
21 *Soldiers: A History of Men in Battle*
31 **Movie:** *Doctor Who*

9:30
7 *Just the Ten of Us*
H **Movie:** *House II: The Second Story*
S *Comedy Club*

10:00
5 11 News
7 *20/20*
13 *The House on the Waterfall*
21 *McLaughlin Group: Is This Any Way to Elect a President?*
M **Movie:** *Platoon*
S *The Boys*

10:30
11 *Odd Couple*
13 *Wall $treet*
31 *Mets '86*
N **Movie:** *Short Eyes*
S *Super Dave*

11:00
2 7 News
5 *M*A*S*H*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
H *Louie Anderson Show*
S **Movie:** *A Nightmare on Elm Street: Dream Warriors*

11:30
5 *Taxi*
7 *Nightline*
9 News
11 *The Honeymooners*
13 **Movie:** *Madeleine* (1949). Ann Todd.
21 *Wall $treet Week*

11:35
2 **Movie:** *Educating Rita* (1983). Michael Caine, Julie Waters.

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *SSSSSS* (1973). Strother Martin.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
H **Movie:** *The Living Daylights*
M **Movie:** *Baby Cat*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
9 *Morton Downey*
21 *Bill Moyers' World of Ideas*
N **Movie:** *The Ritual*

12:45 a.m.
S **Movie:** *Nana*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Alfred Hitchcock Presents*
11 *Runaway With the Rich and Famous*
21 *Precious Memories—Strolling 47th Street*

1:15 a.m.
13 **Movie:** *Conflict* (1945). Humphrey Bogart.

1:30 a.m.
5 *One Day at a Time*
11 News

1:35 a.m.
M **Movie:** *Valet Girls*

1:45 a.m.
7 News

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 Wrestling

2:05 a.m.
2 News

2:15 a.m.
7 **Movie:** *Pursuit of the Graf Spee*
H *Inside the NFL #3*
S **Movie:** *Maximum Overdrive*

2:30 a.m.
2 **Movie:** *Delancey Street—The Crisis Within* (1975). Walter McGinn.
4 News
5 *I Love Lucy*

3:00 a.m.
4 **Movie:** *My Dear Secretary*
5 **Movie:** *Dementia 13* (1963). Patrick Magee.
11 **Movie:** *Mr. Moto Takes a Vacation* (1939). Peter Lorre.
13 *Educating the Special Child*
M **Movie:** *Private Investigations*

3:15 a.m.
H **Movie:** *Friday the 13th: The Final Chapter*

3:55 a.m.
S **Movie:** *Such Good Friends*

4:05 a.m.
2 *Wipe Out*

4:30 a.m.
7 **Movie:** *The Great Sioux Uprising*
11 *Twilight Zone*
13 *Learning Link*

4:35 a.m.
2 *Wipeout*
M **Movie:** *O.C. and Stiggs*

4:45 a.m.
H **Movie:** *The Guardian*

4:50 a.m.
5 *I Love Lucy*

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:20 a.m.
5 *Popeye*

5:30 a.m.
4 *Gidget*
5 *I Love Lucy*
11 News
13 *Faces of Culture*

5:35 a.m.
2 *Newsmakers*

MON., SEPT. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Mannequin*
M **Movie:** *The Cowboys*
S **Movie:** *Stranger on the Run*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
21 *World of Survival:* "The Mound Builders." A look at a rare Austrailian bird that builds mounds.
H *Encyclopedia: Volume B*

8:00
2 *Newhart*
5 **Movie:** *Countdown to Looking Glass* (1984). Scott Glenn.
7 **Football:** L.A. Raiders vs. Denver Broncos
9 **Movie:** *The Martian Chronicles.* Part II. Rock Hudson.
11 *Smithsonian Treasures*
13 *MacNeil/Lehrer*
21 *Adventure:* "Cloudwalker." World-famous Alpinist Jeff Lowe climbs Alaska's Moose's Tooth.
31 *Dark Shadows*
H **Movie:** *The Living Daylights*
M **Movie:** *Hatari!*
N **Movie:** *Knife in the Water*
S **Movie:** *Number One With a Bullet*

8:30
2 *The Cavanaughs*
31 *EastEnders*

9:00
2 **Movie:** *After the Promise*
11 *Hug Tight*
13 *Politics of Privacy.* Sixteen public figures (Jeanne Kirkpatrick, Peter Jennings, Geraldine Ferraro) discuss the issue of political reporting and personal privacy.
21 *Infinite Voyage:* "To the Edge of the Earth."
31 *Declaration of Independents*

10:00
5 9 11 News
13 *Canada: True North.* "A Song for Quebec" explores the political climate of Quebec.
21 *Originals*
31 *Poldark*
N **Movie:** *Anita—Dances of Vice*
S *Woody Guthrie & Leadbelly*

10:15
H **Movie:** *River's Edge*

10:30
11 *Carson's Comedy Classics*
M *Otis Redding*

11:00
2 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
M **Movie:** *Heat*
S *Gleason*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *The Creative Edge*
21 *Alive From Off Center*
N **Movie:** *Le Joli Mai*
S **Movie:** *A Man in Love*

11:35
2 **Movie:** *Hunter: From San Fransisco With Love* (1986).

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *X-15* (1961). David McLean.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Used Cars*

12:30 a.m.
4 **Olympics** (concludes at 2:30)
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Billy Moyers' World of Ideas.*

12:45 a.m.
2 **Movie:** *In the Shadow of Kilimanjaro* (1988). Timothy Bottoms.

12:50 a.m.
M **Movie:** *Shaft*

1:00 a.m.
5 *McCreary Report*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery!: Cover Her Face*
21 *Declarations of Independents*

1:30 a.m.
11 News
S **Movie:** *Rhustlers' Rhapsody*

1:55 a.m.
H **Movie:** *Rosemary's Baby*

2:00 a.m.
5 *Look at Me Now*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Odyssey*

2:05 a.m.
2 7 News

2:30 a.m.
4 News
5 *I Love Lucy*
7 **Movie:** *The Bell Jar* (1979). Marilyn Hassett.
M **Movie:** *Black Gunn*

3:00 a.m.
4 **Movie:** *Battling Hoofer* (1936). James Cagney.
5 **Movie:** *Son Rise: The Miracle of Love* (1979). James Farentino.
11 *Perry Mason*
13 *Start Here: Adventures Into Science*
S **Movie:** *The Killing Machine*

4:00 a.m.
11 *Streets of San Fransisco*

4:15 a.m.
H **Movie:** *Hellraiser*
M **Movie:** *Baby Cat*

4:30 a.m.
4 *Ben Casey*

4:40 a.m.
S **Movie:** *SixWeeks*

5:00 a.m.
5 *Popeye*
7 *Branded*
11 *Rhoda*
13 *Business of Management*

5:30 a.m.
4 *Gidget*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

5:50 a.m.
H *World Stage: Tina*

TUE., SEPT. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H *Warning: Food May Be Hazardous to Your Health*
M **Movie:** *Good Morning, Babylon*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *Big Shots*
S **Movie:** *Oliver's Story*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Philadelphia Phillies
11 **Baseball:** Yankees vs. Baltimore
21 *World of Survival:* "How the West Was Lost."

8:00
2 **Speical:** *It's the Girl in the Red Truck, Charlie Brown*
5 **Special:** *Countdown to Discovery*
7 *Growing Pains*
13 *MacNeil/Lehrer*

21 *Nova:* "Beyond the Knife: Pioneers of Surgery."
31 *Dark Shadows*
H **Movie:** *Over the Top*
M **Movie:** *The Mosquito Coast*
N **Movie:** *The Decline of the American Empire*
S **Movie:** *Maximum Overdrive*

8:30
7 *Head of the Class*
31 *EastEnders*

9:00
2 **Movie:** *The Mayflower Madam* (1987). Candice Bergen.
5 *Beyond Tomorrow*
7 **Movie:** *Stand By Me* (1986). Wil Wheaton, River Phoenix.
13 *Nova: Pioneers of Surgery*
21 *Smithsonian World*
31 *Secret Agent*

9:30
H *Take No Prisoners: Robert Townsend*
(cc)

9:45
N **Movie:** *'Round Midnight*

10:00
5 11 News
9 News
13 *Survival Special:* "The Forbidden Desert of the Danakil." A look at a hostile tribe of nomads in Ethiopia.
21 *A Refusenik Diary*
31 *Global Rivals*
M **Movie:** *Hearts and Minds*
S **Movie:** *Out of the Shadows*

10:30
11 *Carson's Comedy Classics*
H **Movie:** *Nadine*

11:00
2 7 News
5 *M*A*S*H*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom:* "The Madonna of Medjugorge." An examination of the changes in the Yogoslavian village of Medjugorge after the reported visitation of the Virgin Mary.
21 *Alive From Off Center*

11:35
2 **Movie:** *Night Heat: The Quest* (1985). Scott Hylands.

11:45 a.m.
S **Movie:** *The Pick-Up Artist*

11:55
H **Movie:** *House II: The Second Story*
M **Movie:** *Platoon*

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *September 30, 1955* (1978). Richard Thomas.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *True Stories*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *A Billion for Boris* (1984). Scott Tiler.

1:00 a.m.
5 *American Leposy Mission*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *The Day the Universe Changed:* "Credit Where It's Due." A look at the roots of the industrial revolution in 18th-century England.
21 *Adventure* "Cloudwalker." Alpinist Jeff Lowe on Moose's Tooth in Alaska.

1:15 a.m.
S **Movie:** *Aliens*

1:25 a.m.
H **Movie:** *Hunter's Blood*

1:30 a.m.
11 News

2:00 a.m.
5 *Keys to Success*
7 News
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World:* "On the Edge of the Gobi"
M **Movie:** *Dead End Street*

2:05 a.m.
2 News

2:30 a.m.
4 News
5 *I Love Lucy*
7 **Movie:** *Dr. Ehrlick's Magic Bullet*

3:00 a.m.
4 **Movie:** *Slightly Honorable* (1940). Pat O'Brien.
5 **Movie:** *Chrome & Hot Leather* (1971). William Smith.
11 *Perry Mason*
13 *Bill of Rights in Action*

3:10 a.m.
H **Movie:** *Once Upon a Time in America*

3:30 a.m.
M **Movie:** *Volunteers*

3:35 a.m.
S **Movie:** *Bedside Headmaster*

4:00 a.m.
11 *Streets of San Fransisco*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*

5:00 a.m.
5 *I Love Lucy*
11 *Rhoda*
13 *Here's to Your Health*

5:10 a.m.
S *Great American 4th of July and Other Disasters*

5:30 a.m.
4 *Gidget*
7 *Morning Stretch*
11 News

5:35 a.m.
H *Take No Prisoners: Robert Townsend*

Weekend, SEPTEMBER 24–25

SAT., SEPT. 24

6:00 a.m.
4 *Animated Classics*
5 *A Thousand Dollars Every Five Hours*
7 *New York Views*
9 *Sustaining*
11 *Inn Magazine*
13 *New Jersey News*
21 *Business of Management*
S *Really Rosie*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Guns of Wild Sonnett*
11 *At the Movies*
13 *MacNeil/Lehrer*
H **Movie:** *Big Shots*
M **Movie:** *Million Dollar Mermaid*
S **Movie:** *The Pick-Up Artist*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Personal Finance*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
13 *This Old House*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissy Furr*
5 *World Tomorrow*
7 *Beany & Cecil*
11 *Little Rascals*
13 *Adam Smith*
21 *American Adventure*
H **Movie:** *Cat Ballou*
S **Movie:** *All the Brothers Were Valiant*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *The New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*
M *Max Movie Show*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 Wrestling
13 *Washington Week*
21 *Economics U.S.A.*
M **Movie:** *My Favorite Brunette*

9:30 a.m.
7 *Real Ghostbusters*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
7 *Real Ghostbusters*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *American Government*
31 *Body Electric*
H *Inside the NFL #3*
S **Movie:** *Million Dollar Mermaid*

10:30 a.m.
2 *Garfield and Friends*
7 *A Pup Named Scooby Doo*
13 *American Interests*
31 *State of the Arts*
M **Movie:** *The Dirty Dozen*

11:00 a.m.
2 *Hey Vern, It's Ernest*
4 *The Chipmunks*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Originals*
31 *Video Music Box*
H **Movie:** *Nadine*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
13 *Open Mind*
21 *The Victory Garden*

NOON
2 *Mighty Mouse*
4 **Olympics**
5 **Movie:** *Rodeo Girl* (1980). Katherine Ross.
7 *Animal Crack-Ups*
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Gourmet Cooking*
31 *Eyes on Asia*
S **Movie:** *Adventures in Babysitting*

12:30
2 News
7 *Flinstone's Kids 'Just Say No' Special*
13 *GED*
21 *This Old House*
H **Movie:** *Mr. Mom*

1:00
2 *Dr. Fad*
4 **Baseball:** Games To Be Announced
7 **Movie:** *The Kid From Left Field* (1979). Gary Coleman.
9 Wrestling
11 **Movie:** *Look Back in Darkness* (1975). Bradford Dillman.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
M **Movie:** *The Stranger*

1:30
2 *Young Universe*
13 *This Old House*
21 *French Chef*

2:00
2 *Paradise Steamship Company:* "Japan"
5 **Movie:** *McMillan: An Elementary Case of Murder.*
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*
H **Movie:** *Blake Edwards' A Fine Mess*
S *Really Rosie*

2:30
2 **Football:** Auburn vs. Tennessee
13 *Good Health From Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*
M **Movie:** *Western Union*
S **Movie:** *Evil Under the Sun*

3:00
9 *Knightrider*
11 **Movie:** *Sherlock Holmes' Smarter Brother* (1976). Gene Wilder.
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
5 **Movie:** *Dead Man on the Run*
7 **Football:** Miami vs. Michigan
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*
H *Verdict: The Wrong Man*

4:00
4 **Olympics** (concludes at 7)
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
M **Movie:** *Absence of Malice*

4:30
21 *This Old House*
31 *Thinking Allowed*
H **Movie:** *What's Up Doc?*
S **Movie:** *Streets of Justice*

5:00
5 *Kojak*
9 *A-Team*
11 *New Twilight Zone*
13 *Innovation*
21 *Degrassi Junior High*
31 *Lonesome Pines Specials*

5:30
11 *T and T*
13 *Science Journal*
21 *Doctor Who*

6:00
2 *Channel 2: The People*
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *The Musicals* "Show Boat"
31 *Polish TV Network*
H *Coming Attractions*
M **Movie:** *The Subject Was Roses*

6:30
2 News
5 *Too Close for Comfort*
11 *Private Benjamen*
31 *Hello Austria/Hello Vienna*
H **Movie:** *Big Shots*
S **Movie:** *The Pick-Up Artist*

7:00
2 4 7 News
5 *Family Ties*
9 *It's a Living*
11 *Tales From the Darkside*
31 *Computer Show*

7:10
21 *Blake's 7*

7:30
2 *Wheel of Fortune*
4 **Olympics** (concludes at midnight)
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Boston Red Sox
31 *Eye on Dance*

8:00
2 *First Impressions*
5 *The Reporters*
7 *Who's the Boss*
9 **Movie:** *Miracle Worker* (1962). Anne Bancroft.
13 *Innovation*
21 *George and Mildred*
31 *Masterpiece Theatre: By the Sword Divided II.* John Hawkesworth's continuing drama about the divided loyalties to the King and Oliver Cromwell in 17th-century Britain.
H **Movie:** *Nadine*
M **Movie:** *Spring Break*
N **Movie:** *Steaming*
S **Movie:** *Adventures in Babysitting*

8:30
2 *Frank's Place*
7 *Perfect Strangers*
13 *Wild America*
21 *Keep It In the Family*

9:00
2 *Bodywatching*
5 *Beyond Tomorrow*
7 *Rodney Dangerfield*
13 *Mystery!: Cover Her Face*
21 *Executive Stress*
31 *Upstairs, Downstairs*

9:30
21 *Dad's Army*
H *The Hitchhiker*

10:00
2 *West 57*
5 9 News
7 *Gary Shandling Alone in Las Vegas*
13 *Film on Film:* "Michael Powell"
21 *No Place Like Home*
31 *Shoulder to Shoulder.* Jane Alexander hosts this series of historical dramas on the Women's Social and Political Union, a British suffrage organization, led by Emmeline Pankhurst and her daughters.
H *Take No Prisoners: Robert Townsend*
M **Movie:** *Extreme Prejudice*
N **Movie:** *The Sacrifice*
S *Comedy: Elaine Boosler: Party of One*

10:30
5 *Three's A Crowd*
9 *Benny Hill*
11 News
21 *Solo*

11:00
2 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*

13 **Movie:** *I Know Where I'm Going* (1945). Wendy Hiller.
21 *Trying Times*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Blake Edwards' A Fine Mess*
S **Movie:** *The Naughty Stewardesses*

11:30
5 **Movie:** *Columbo: Lively But Lethal.* Peter Falk.
7 News
11 **Movie:** *American Justice* (1986).

11:45
2 *Rockford Files*
7 **Movie:** *Walking Tall* (1975). Part II. Bo Svenson
21 **Movie:** *The Plainsman* (1936). Gary Cooper.
M **Movie:** *The Dirty Dozen*

MIDNIGHT
4 News

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
13 *Live From Lincoln Center:* "Rigoletto"
N **Movie:** *Menage*

12:35 a.m.
H **Movie:** *The Postman Always Rings Twice*

12:45 a.m.
2 **Movie:** *The Eiger Sanction* (1975). Clint Eastwood.
S **Movie:** *Born in East L.A.*

1:00 a.m.
5 *Naked City*
9 *Sustaining*

1:30 a.m.
9 *Sustaining*
11 News

1:45 a.m.
7 **Movie:** *A Matter of Time* (1976). Liza Minnelli, Ingrid Bergman.

2:00 a.m.
5 **Movie:** *The Joker Is Wild* (1957). Frank Sinatra.
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*

2:15 a.m.
M **Movie:** *Ice Station Zebra*

2:20 a.m.
S **Movie:** *Psycho III*

2:30 a.m.
4 *It's Showtime at the Apollo*
11 *Tales From the Darkside*
H **Movie:** *Stripped to Kill*

3:00 a.m.
11 **Movie:** *Mr. Moto's Gamble* (1938). Peter Lorre.

3:25 a.m.
2 **Movie:** *Kiss Me, Kill Me* (1976). Stella Stevens.

3:30 a.m.
4 *Life's Most Embarrassing Moments*
13 **Movie:** *The Big Lift* (1950). Montgomery Clift.

3:40 a.m.
7 **Movie:** *Rendezvous Hotel*

4:00 a.m.
4 **Movie:** *A Star Is Born*
H **Movie:** *Born American*
S **Movie:** *Streets of Justice*

4:30 a.m.
11 *Twilight Zone*

4:40 a.m.
5 *Love Your Skin*
M **Movie:** *Dead End Street*

5:00 a.m.
2 *Who Killed the Centerfold Model?* (1976). Barbara Eden.

5:09 a.m.
5 *Popeye*

5:30 a.m.
7 *Guns of Will Sonnett*
13 *The House on the Waterfall*

SUN., SEPT. 25

6:00 a.m.
4 *Spectacular World of Guiness Records*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature:* "The Sky Hunters." A look at vultures.
21 *New Literacy: An Introduction to Computers*
H **Movie:** *Rad*
S *Home From Far*

6:10 a.m.
M **Movie:** *Spaceballs*

6:30 a.m.
2 *Community*
4 *Fight Back*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *In the Black*
11 *Christopher Close-up*
S *King's Road*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Young Universe*
4 *Headlines on Trial*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
S *Schoolboy Father*

7:30 a.m.
2 *Way to Go*
4 *McLaughlin Group*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*

8:00 a.m.
2 *For Our Times*
4 **Olympics** (concludes at noon)
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *River Rat*
S **Movie:** *I Know Why the Caged Bird Sings*

8:30 a.m.
2 *Community*
5 *Plastic Man*
7 *Home Show*
13 *Mister Rogers*
H *Charlotte's Web*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *Denver the Dinosaur*
7 **Movie:** *The Farmer Takes a Wife*
9 *The Jetsons*
11 *Transformers*
13 *Sesame Street*
21 *Ramona*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Portrait of the Soviet Union*
21 *Reading Rainbow*
M **Movie:** *Made in Heaven*
S *Santiago's America*

10:00 a.m.
9 *Steampipe Alley*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Sylvester*

10:30 a.m.
2 *Face the Nation*
5 *Small Wonder*
7 *Health Show*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*
S **Movie:** *Mr. Mom*

11:00 a.m.
2 *Wall $treet Journal*
5 *Wonderful World of Disney: King of the Grizzlies* (1971). Part II.
7 *Business World*
9 *Three Stooges*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
7 *David Brinkley*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*
M **Movie:** *Seven Brides for Seven Brothers*

NOON
2 *This Is the NFL*
4 *Meet the Press*
5 *WWF Wrestling Challenge*
9 *Three Stooges*
11 **Movie:** *Sailor Beware* (1951). Dean Martin, Jerry Lewis.
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *Over the Top*
S **Movie:** *Heaven Can Wait*

12:30
2 *NFL Today*
4 *NFL Live*
7 News
9 *Out of This World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *Senior Year* (1974). Gary Frank.
4 **Football:** Jets vs. Detroit
5 **Movie:** *The Court Jester* (1956). Danny Kaye.
7 *Like It Is*
9 *Knightrider*
13 *Global Rivals*
21 *Nature*

1:30
9 *This Week in Baseball*
H **Movie:** *Blind Date*
M **Movie:** *Chapter Two*

2:00
7 *Ebony Jet Showcase*
9 **Baseball:** Mets vs. St. Louis Cardinals
11 **Movie:** *How to Be Very, Very Popular* (1955). Betty Grable.
13 *The Theban Plays:* "Oedipus at Colonus." Anthony Quayle.
21 *Smithsonian World*
31 *Canada: True North*
S **Movie:** *Man, Woman and Child*

2:30
2 **Movie:** *The Family Nobody Wanted* (1975). Shirley Jones.
7 *The Avengers*

3:00
5 **Movie:** *The Postman Always Rings Twice* (1946). Jack Garfield.
21 *The Collectors*
31 *Polish Sunday*

3:30
7 *Sports Legends*
21 *Madeline Cooks*
H **Movie:** *The Quick and the Dead*

4:00
2 **Football:** Giants vs. L.A. Rams
4 **Olympics** (concludes at 7)
7 **Grand Prix:** Cart Auto Race
11 **Movie:** *The Key to Rebecca* Part I (1985). Cliff Robertson. (Part II at 6.)
13 *One Village in China*
21 *Great Chefs of Chicago*
31 *Polish TV Network*
M *Otis Redding*
S **Movie:** *The Fifth Missle*

4:30
21 *Frugal Gourmet*
M **Movie:** *Ryan's Daughter*

5:00
5 **Movie:** *Columbo: By Dawn's Early Light.* Peter Falk.
9 *Hawaii 5-0*
13 *Currents*
21 *Nova*
31 *Waiting for Cambodia*
H **Movie:** *Rad*

5:30
13 *This Old House*

6:00
7 News
9 *National Geographic*
11 **Movie:** *The Key to Rebecca.* Part II.
13 *Wonderworks*
21 *Adventure*
31 *Korean Programming* (concludes at 8 p.m.)

6:30
7 News
13 *The Metropolitan Opera Presents*
H **Movie:** *Three O'Clock High*
S **Movie:** *Mr. Mom*

7:00
2 *60 Minutes*
4 News
5 *21 Jump Street*
7 *Mr. Belvedere*
9 **Movie:** *Martian Chrolicles* (1980). Rock Hudson.
13 *National Geographic Special:* "Treasures From the Past."
21 *Louisiana Cookin'*

7:30
4 **1988 Summer Olympics** (concludes at midnight)
7 *Cadets*
21 *Make Yourself at Home*

8:00
2 *Murder, She Wrote*
5 *America's Most Wanted*
7 *Who's the Boss*
11 *Star Trek: The Next Generation*
13 *The Infinite Voyage* "Fires of the Mind"
21 *This Old House*
31 *The Infinite Voyage:* "Fires of the Mind"
H **Movie:** *Lethal Weapon*
M **Movie:** *Made in Heaven*
N **Movie:** *Radium City*
S **Movie:** *Stakeout*

8:30
5 *Married With Children*
7 *Perfect Strangers*
21 *Hometime*

9:00
2 **Movie:** *The Diamond Trap* (1988).
5 *It's Garry Shandling's Show*
7 **Movie:** *Romancing the Stone* (1984). Kathleen Turner, Michael Douglas.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: By the Sword Divided*
21 *Nature*
31 *Window on World TV III.* Award-winning series of international television.

9:30
5 *Tracey Ullman Show*

10:00
5 *Duet*
9 11 News
13 *Hot Metal*
21 *Mystery! Cover Her Face*
H **Movie:** *Platoon*
M **Movie:** *The Morning After*
N **Movie:** *Dancing in the Dark*
S *Free the Children: The Bishop Tutu World Peace Concert*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Carson's Classics*
13 *Good Neighbors*

11:00
2 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *Independent Focus* "You Got To Move"
21 *Casebook of Sherlock Homes*
31 *Korean Programming*

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*

11:45
2 7 Sports
M **Movie:** *A Prayer for the Dying*

MIDNIGHT
2 4 News
5 *Friday the 13th*
7 *Siskel & Ebert*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided*
N **Movie:** *Scene of the Crime*
S **Movie:** *Down Twisted*

12:05 a.m.
H *Twelth Annual Young Comedians Show*

12:30 a.m.
4 **1988 Summer Olympics** (concludes at 2:30 a.m.)
7 *Entertainment Tonight*
9 *Dallas*
21 *Trying Times*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*
13 *Canada: True North*

1:05 a.m.
H **Movie:** *Meatballs III*

1:30 a.m.
2 *Wipeout*
7 **Movie:** *Last Embrace* (1979). Roy Scheider.
9 *Sustaining*
11 News
M **Movie:** *Forever Lulu*
S **Movie:** *Tin Men*

2:00 a.m.
2 News
5 *Can You Be Thinner?*
9 *Home Shopping Overnight*
11 *At the Movies*
13 *The Creation of Omo*

2:30 a.m.
4 *Heros: Made in the U.S.A.*
5 *Nu Day: The Perfect Diet*
11 **Movie:** *Holocaust 2000* (1978). Kirk Douglas.

2:40 a.m.
H **Movie:** *Last Resort*

3:00 a.m.
4 *Grandstand*
5 *Financial Freedom*

3:05 a.m.
M **Movie:** *No Mercy*

3:25 a.m.
S *The Boys*

3:30 a.m.
4 *Hardcastle and McCormick*
7 **Movie:** *Diary of a Teenage Hitchhiker*

3:55 a.m.
S **Movie:** *Tough Guys Don't Dance*

4:00 a.m.
5 *East Side Kids*

4:05 a.m.
H **Movie:** *Three O'Clock High*

4:30 a.m.
4 *Visiones*
11 *Twilight Zone*

4:55 a.m.
M **Movie:** *Made in Heaven*

5:00 a.m.
4 *First Estate: Religion in Review*
13 *The Business File*

5:16 a.m.
5 *Popeye*

5:30 a.m.
7 *Morning Stretch*

5:40 a.m.
H *Twelth Annual Young Comedians Show*

5:50 a.m.
S *Gleason*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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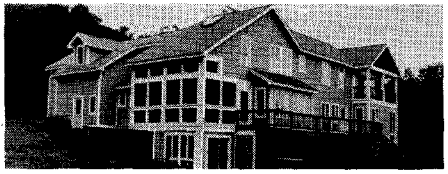

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Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

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Connecticut

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OFFICE
Manhattan

To Share Office—Separate room for 2-3 people - with telephones, fax & copier. Convenient midtown location, $1000/mo. Call Marsha Martin: 203-485-1240

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Hudson River Wine Tours—3 wineries, lunch and tastings, $80pp. 212-228-WINE

Visit Farm—Pick your own apples. Wes. Clark, Milton NY 914-795-2270

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Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

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Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. T. Aviv $775. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

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For corp/leisure travel. Holiday stays.
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INNS AND LODGES
New York

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De Bruce Country Inn—In the Catskill Mts, woods & streams, fall foliage, superb food, 2 1/2 hrs from NYC. 914-439-3900

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Call 212-971-3155 for more information.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). *The first line is available in bold print followed by a dash.* No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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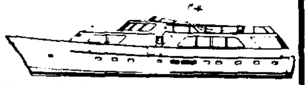

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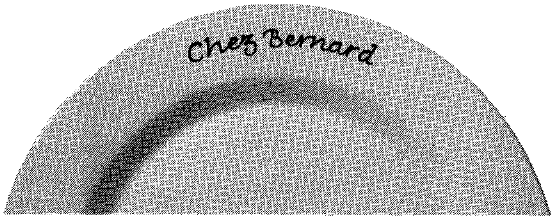

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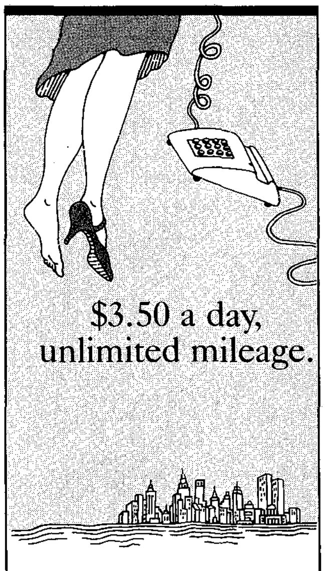

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Fit, Fun Redhead—Blue-eyed headturner; 36, 5'7", 140 lbs; loves running, reading, lifting, yoga, cooking, outdoor hiking, biking, indoor elegance; bright, sensitive, accomplished MBA; enjoys the good life but knows the really good stuff is within; seeks nonsmoking, nondrugging, lean gent, 30-45. Photo, bio. NYM T443

Romantic Corporate President—Passionate, good-looking Don Quixote, 30's, Jewish, funny with giant heart, very fit, multimillionaire. Seeks chemistry with sweet, beautiful Cinderella, 35 or less, nonsmoker, for love, marriage, baby carriage. No reply without photo. NYM L250

A Gift Package—Of love, sensuality, romance, friendship is yours - if you are an exciting male, 50-65, attractive, smart, successful and interested in a true relationship - wrapped up in a Jewish knockout, 52, with brains. Photo/note. NYM L251

Boyishly Handsome Executive, 50—I'm looking for that special multidimensional woman; one who enjoys a fall visit to Vermont, theater on a blustery evening or a romantic dinner in front of my fireplace. If you're intelligent, beautiful and have a good sense of humor, send me a note, picture (a must). NYM L254

Seek Hispanic Beauty—I'd love to meet a very attractive, glamorous, sensual Hispanic woman. I'm a single white male, mid 30's, well-groomed and mannered. I'm well-educated and traveled, very successful professionally and financially. Nonsmoker please. Please respond with photo and phone to: NYM S024

California Girl Relocating—25, striking good looks, long blond hair, educated, elegant, idealistic. Seeks successful professional, 35-49, with high ideals, great sense of humor and passion for travel - for magical, committed relationship. Photo/note please. NYM L213

Very Attractive, Ivy—Dark-haired, dark-eyed, educated, talented woman. Loves theater, music, travel and boating. Seeks intelligent, successful professional male, 38-45, who is responsible, mature and fun. Jewish preferred. Bio. NYM L214

International Business Executive—And professor, Christian, white, single gentleman. Desires to find and marry a very stylish, white, Christian, slim lady, 25-33 years young, petite/medium in size, healthy, nonsmoking, no drugs, extrovert, sensitive, romantic. You love (or would love to learn) wearing stylish hats, your first language is English and you want to have at least three children. I am very successful, "primus inter pares", ultra-super-achiever, handsome and stylish (former fashion model), European-American, my chronological age 41, my biological age 27, trim, 5'9", 140 lbs, sports-minded, super-many interests, very ambitious, my goals: the international leader in my business, a multibillion-dollar business dynasty and a Nobel Prize in my science. I am a romantic and a great lover and I can make you very happy in every way. Send your biography, phone and photo. NYM N162

Handsome, Refreshing—Well-put-together. Successful exec, 45, 6'1", happy, educated, urbane, fun-loving, intelligent, affectionate, creative, real and secure. Seeks same in a tall, elegant, extremely attractive career lady, over 30, with enough free time to smell the roses. Forever. Note/photo, please. NYM N144

34-Year-Old Physician—With great swimmer's body, green eyes and dark hair, looking for a warm, creative woman who can light up my life with her smile. Photo and bio. NYM L203

An Asian Bride—Is in my future. So my astrologer tells me. This Caucasian male is 36 years young, successful, very versatile, well-traveled, 5'7", 140 lbs, hazel eyes and brown hair. Photo a plus. NYM Q994

Award-Winning Scholar—Too smart for her own good!!! 30, pretty, blond, shapely. Crazy about sailing, traveling, piloting, sculling. NYM C344

Young Jewish MD—This one's 33, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo (if you can). NYM L227

Dear Attorney/Harvard MBA—(35-40), beautiful, dynamic Japanese exec, 36, seeks gentleman with Park Avenue class who loves sushi/laughing. NYM N150

Handsome Harvard Entrepreneur—Artistic, romantic, athletic, adventuresome, 6'. Seeks beauty, brains, style, substance and joie de vivre in special woman, 25-33. Photo an absolute must. NYM C128

Strikingly Handsome—Charming writer in 30's, who is honest, sensitive, fit, witty, wealthy, wise, seeks very pretty, highly educated blond Manhattanite in 20's, for lasting relationship. Bio/photo. NYM J225

Stop Here—Imagine us. Professional lady, 5'4", 33, white, Catholic, never married, slim, sparkling hazel eyes, long auburn hair, warm smile. Seeks college grad, slim, financially stable, emotionally mature man, 30-42. You do not rule out Western Suffolk. We enjoy the finer/simpler pleasures of life and romance, intimacy, commitment. Note/photo/phone, please. NYM C352

Only In My Dreams?—I hope not! Very pretty, thin brunette, 5'7", youthful 29, Jewish entertainment attorney, slightly unconventional, with traditional values; loves travel, music, Cape Cod weekends. Seeks great guy, 28-36, handsome, successful, caring and fun. Photo. NYM C368

Classy, Sexy Lady, Where Are You?—I'm looking for a best friend and lover for serious future. I'm the executive type, looking for same. I'm 35 years old, 5'10", dark hair and eyes. If you are 25-35, size 5-10, from good family and enjoy the finer things in life, let's talk. There is only one catch - I live in Memphis, Tennessee. If you are willing to relocate, send note/photo/phone. NYM C354

Want To Be "Crossing Delancey"—But no Bubbie to help! Good-looking Manhattan woman, 50's, professional, seeks her "pickle man". NYM S020

Trial Date—Jewish attorney, wears power tie, 5'11", handsome - wants to tie the knot with a not-high-powered career or just plain gal. Brief letter/photo. NYM L241

Tell Your Gay Male Friends—That you saw an ad from a well-educated, witty 29-year-old who is interested in meeting a masculine, aspiring jet-setter with down-to-earth values, 30-40. If he's good-looking, we'll be a perfect pair. Photo/phone. NYM C384

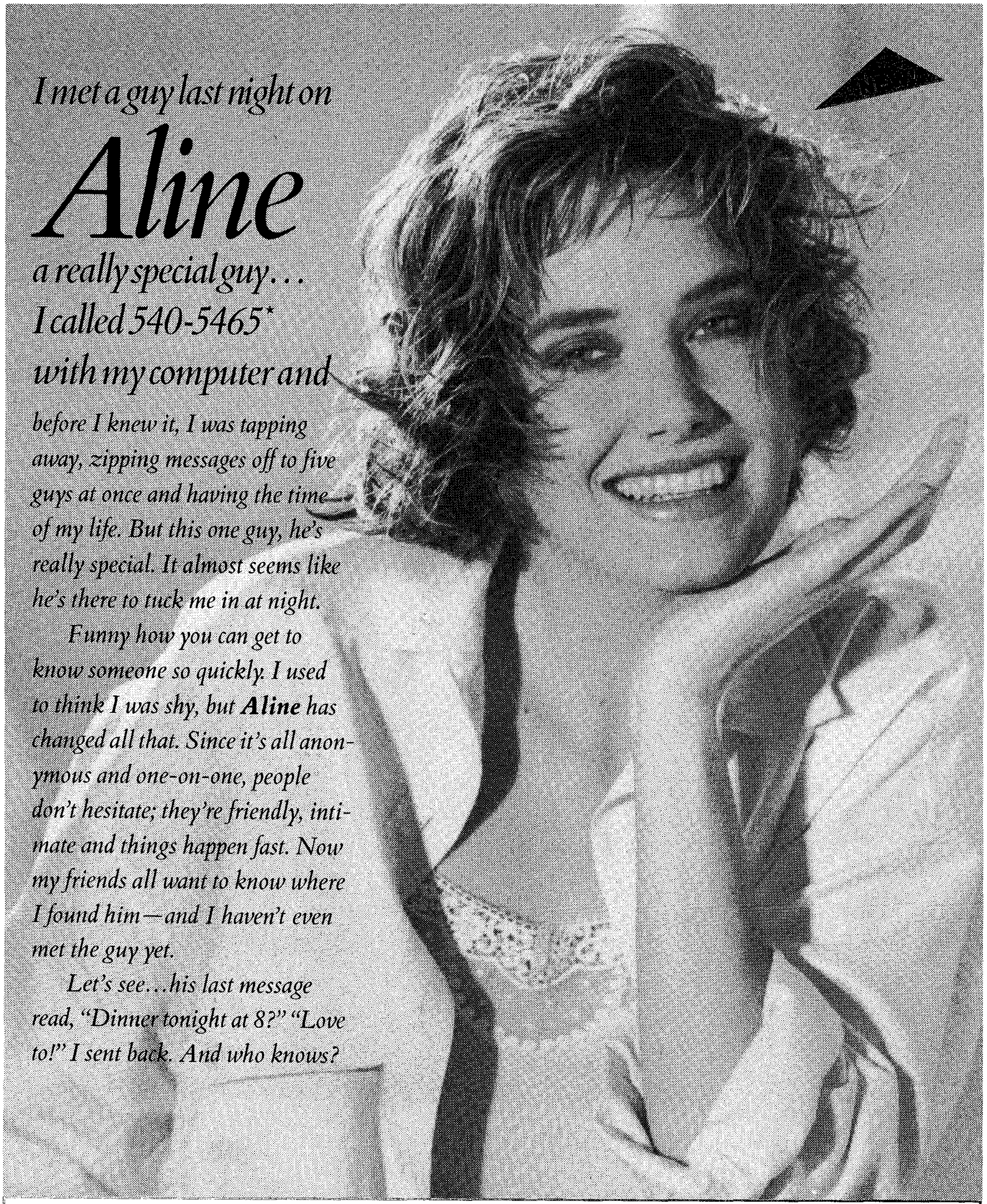
Hi—Looking for the right lady to sit next to me in a 928 Porsche. If Porsche too small, limousine available. Good-looking male exec is seeking an exceptionally attractive female for the good life and a one-to-one relationship. Current photo a must. NYM N154

Executive - Intelligent, Handsome—Athletic, 50's, 5'11", seeks a bright, urbane lady who is beautiful or exceptionally attractive, trim figure, very nice legs, 40 or younger. (Please reply only if you are the person described.) Thank you. NYM Q666

Stylish, Truly Beautiful—And active woman, widow, early 70's, financially independent, seeks sophisticated, interesting companion to share the pleasures of fine dining, Mets baseball, Tom Wolfe and the joys of one-on-one caring. Photo/note please. NYM C323

White Male Teacher—26, seeks lady for serious relationship. Photo. NYM T437

Warm, Witty, Winsome—Well-educated LI widow, seeks sincere, secure, sensual, nonsmoking Jewish man, 50's-early 60's, to share life, love and laughter. NYM L229



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Attractive, Vibrant, Sophisticated—Woman, European-born, 5'4", 42, real estate developer, would like to meet a professioanl man, 45-58, who likes classical music, theater, travel. He enjoys being at home, a romantic man who is loving and kind, wants a permanent relationship and who could also like my two children, 15 and 18. Photo/note. NYM C356

Long-Legged Wall St. Lady—Loves dancing, rock 'n' roll and the ocean on stormy days. Seek successful, healthy, nonsmoking man, 37-47, with sense of humor, adventure and honor. Photo. NYM L228

I Admit It—I'm not ready to settle but I am ready to settle down. Athletic male professional, 30, spirited and successful, seeks attractive, witty, independent female, 25-35, who is ready to go out on a first date for the last time. Photo a must for reply. NYM D136

Man Overboard—In quest for one-woman commitment. PR writer, 5'9", 145, 55. Values arts, humor, sensitivity. If formerly married Manhattanite, 38-50, throw me a line. NYM N151

All I Want Is You—Genuine, caring, successful blue-eyed male, 29, 5'11", truly, handsome, Jewish, would like to meet you: a beautiful and unique woman, creative, with conventional and eclectic interests. See ya soon. Photo/phone please. NYM L243

Tall, Slim Jewish Male—Young 50's, seeking one-to-one with slim, attractive, warm, loving, honest female in 40's, for travel, dining, quiet evenings, tennis. Responses with photo answered. NYM L232

Wanted: Great Cuddler—Pretty, witty attorney, seeks warm Jewish man, 37-47, with a sense of himself, a sense of humor, sense of honor, sensitivity and sense of family to match her own. Phone/photo. NYM D135

Attractive Lady Architect—34, seeks professional man. Send photo. NYM C359

Tall, Dark And Handsome II—Needs a mate. I am 48, 6'2", 198 lbs, resemble Alan Alda, Italian-Irish, Christian, caring and sensitive with the old values. I enjoy evenings at home, boating, cooking, movies, sun and soft music. You should be slim, attractive, affectionate and thoughtful and want to share the good things in life. No bimbos please. Photo, phone. NYM L231

Attractive, Warm, Witty—Professional woman, 39, enjoys books, music, dining, jogging. Looking for warm, down-to-earth man, 35-50, who seeks communication and sharing. NYM L233

Handsome Professional—37, 5'9", trim. Seeks pretty "forever" female. NYM C361

Slim, Attractive, Successful—Professional who'll do almost anything for chocolate, seeks present/future male mate, 34-45, to share romantic weekends, new restaurants, "thirtysomething" and the search for the perfect cannoli. Note/phone/photo. NYM L242

Are You Soulful, Adventurous, Secure—And available? This 42-year-old, attractive professional woman is fun-loving, bright and sensual. I can enjoy anything from the Met to the Mets with the right man. Photo and phone, please. NYM C363

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 25-32. Must send photo/phone number. NYM L235

Funny, With Money—I'll make you laugh, if you'll by my honey. Attractive, successful, white male, 32, seeks female with similar wit, for fun-loving/serious relationship. Note/photo please. NYM J178

Successful, 39-Year-Old Bachelor—Interested in meeting intelligent, attractive, reasonable woman. Current photo please. NYM N152

Secure, Stable, Sensuous—Unique, high-energy, affluent Jewish woman with family, career, world travel experience, welcomes worldly man of presence, 49-68, articulate, affluent, active. Come share eclectic pleasures - Rainbow Room/roller rink, high seas/High Sierras, Kant/Kozinsky, Mozart/Motown. Personal letter/bio/photo/phone please. NYM J184

Godfather Of 4—Seeks special lady to start family of his own. I am a Jewish professional, 37 - friendly, warm, kind, handsome, athletic. You're a natural woman - earthy and effervescent, cute and curious, slender and sports-minded. Let's laugh, live and love. Photo please. NYM L238

Life Is The Most Fun—When you have the right woman to spend it with. 40-year-old, highly successful bachelor, looking for super-looking lady who understands what life is all about. Picture please. NYM N155

I Meet Many Women But—Never the special one. She's 25-31, exceptionally beautiful, nonsmoking, Christian, no drugs and is looking for one good man and a great life style. I'm an athletic, tall, dark, handsome, successful NJ professional. If you're her, send me a note and photo (a must for reply). NYM T444

Handsome Exec—Italian, 30-year-old male, 6', with blue eyes and brown hair. Likes dining out, movies, the beach, theater, sports, concerts and traveling. Seeks a female friend who has a good sense of humor, is easygoing and a nonsmoker. Drop me a note with your number and we can talk. NYM N156

Educated, Professional Black Woman—Warm, honest, sincere, welcomes a male counterpart, 37-47, interested in a lasting union. NYM C366

Very Attractive, Shapely—Ivy grad, 24, commitment-minded, sensitive, secure, new to Manhattan. Seeks communication with handsome gentleman of character and values, 24-32. Photo appreciated. NYM D133

Bright, Attractive Entrepreneur—Male, 36, would like meet a lady, 25-30, to share varied interests such as dining out, movies and sports. Note/phone/photo. NYM N157

I Love My Life Style—An exciting business, a beautiful home, the interesting places I go and the wonderful people I know. Life is fortuitous indeed for this warm, elegant, successful, sensual, very pretty 40ish lady. But on rainy Sundays I miss my best friend, lover, companion, husband and wonder whether the future somehow, somewhere, holds another loving, exciting, successful man of 50ish-60ish vintage. Peut-etre toi? NYM C332

The Last Wedding I Went To Was—The result of these ads! So, if it worked for them... Me: very pretty, green eyes, 34, warm, sensitive, sensual, sophisticated yet down-to-earth. Live in CT, work in NY, extensively traveled, love my kittens, the beach year-round, music, flea markets, antiques, home re-do projects, entertaining, cooking. Great sense of style. Proud of significant career success but place more emphasis on traditional values and lifestyle. You: warm, sensitive, athletic, well-groomed, outgoing, great sense of humor, Christian, tall (5'10" or over), 35-43. You appreciate traditional values while being open-minded and secure enough to continue to grow. You're ambitious, highly successful, probably entrepreneurial, but know how to make time for yourself and those close to you. You enjoy what NY has to offer, but prefer the country air. If you are ready for relationship/family with someone who is truly a friend first, please write/photo. NYM Y012

Wanted: Sophisticated Hugger—Beautiful, dynamic, green-eyed brunette, PhD/entrepreneur seeks successful male, late 30's plus, to share big ideas/private thoughts, adventure, humor, hugs and more. Photo/note, please. NYM Y008

Bright And Beautiful!—Petite 5'2" blond designer, 32, enjoys skiing, tennis, culture, NYC and the great outdoors. Seeks adventure and romance with attractive and confident man, 30-45. Photo. NYM L204

Wanted: Sensitive Man—30-50, who's huggable, attractive, warm, fun-loving with heart of gold. I'm 38, attractive, educated, kind-hearted, love beaches, walking, sailing, hockey and kids. Note/photo/phone. NYM C324

My Birthday's In September—Bright, independent, attractive NYC (Chelsea) woman, 5'5", now 37, Jewish (nonpracticing), seeks best friend/lover. My interests: international events (especially Latin America), aerobics, films, football on TV. You: intelligent, nonsmoking man with sense of humor. Note/phone. NYM L245

Warm, Attractive Psychologist—Very young 56, seeks pretty, slim, shapely, smart woman, 36-49. Photo. NYM C370

Disparately Seeking Synergy—Unreconstructed, very private, public interest lawyer, male, 40, Sydney Carton look-alike, pleasantly eccentric, with devoutly irreverent attitude toward life. Seeks ravishing and feisty female with strong convictions, gentle wit and piquant style. Photo/note/phone, please. NYM Y009

Ready For Marriage And Family?—Warm, attractive, unpretentious, successful PhD psychologist, health-conscious nonsmoker, Jewish (not religious), 44, 5'9", 155 lbs. Seeks a vivacious, affectionate woman who, like me, finds that life is more fun when shared. Photo appreciated. NYM N146

This Green-Eyed—Black-haired, 5'9", slender, exotic, considered to be strikingly attractive, self-employed, early 40's woman doesn't need theater, museums or world travel to make life complete - but a strong, sensitive, truly romantic man who believes in the power of love and isn't afraid of emotional commitment is the man I hope will respond to this ad. Photo/note, please. NYM C371

Beautiful Stewardess—Seeks mature male, marriage, good life. NYM L247

Very Handsome—41, successful, athletic, humorous, young-looking professional, seeking beautiful woman in heart, mind and body. Photo please! NYM L205

Funny And Serious—A multitude of facets and interests. Looking for a friend, lover, mate. I am 41, love to walk, listen to music, cuddle and explore anything that interests us. If you are looking for someone who has maturity, brains, looks, humor, depth, a sense of herself and an appreciation of love, tenderness and the important inner qualities, we really should meet. NYM C302

Ayn Rand Enthusiast—Overachieving male, handsome, successful, passionate about work, play. Seeking a classy, career-directed female, 20's-30's, with brains and beauty. Photo a plus. NYM L266

Handsome Jewish Professional—30, 6', slim and caring, seeks classy, pretty female, 25-32, over 5'4". Photo. NYM L208

Slim, Vivacious, Attractive—Italian, divorced white female, 32, 5'4", looking for fun-loving, thirtysomething male to enjoy all good things in life. Likes a man who is romantic and rugged. Recent photo/phone/note. NYM Y016

Successful, Handsome Business Exec—Romantic Jewish male, 35, witty and charming. Desires attractive, bright, vivacious Jewish female, 26-34, for serious and caring relationship.

Shall We Dance?—Talk? Watch the ocean? Stunning, sensitive, vivacious, petite red-headed lady, who loves life, family (kids on own), jazz, seeks 45 plus male to share laughter, etc. NYM L210

Handsome Professional, 51—Warm, sensitive, witty. Enjoys hiking in Switzerland, biking in Ireland, tennis, figure skating, music, theater, intimate dinners. Seeks bright, soft, caring woman, 37-45, who knows how to laugh. Photo. NYM Y011

This Very Pretty, Petite—Jewish, dimpled blond would like to meet you. You're 40 plus, a secure, happy man, tender, romantic, kind and friendly. There's adventure in you and, most of all, you're ready to meet and share yourself with a very nice, special ady. Photo optional. NYM L211

Good-Looking, Successful, Bright—Single Jewish professional male, hirtysomething, who is sensitive, with good sense of humor, seeks a beautiful, ntelligent, sexy, slim single female, in her 20's-early 30's, for friendship, fun times, raveling and maybe much more. Photo/phone/letter. NYM Y013

Bright, Warm, Attractive—Sexy, Italian-American sweetheart-turned-attorney. Seeks intelligent, ambitious, handsome professional, late 20's-early 30's, like Rudy Giuliani (but I understand he's busy), for a partnership filled with ardor, intimacy and ntellect. Note/phone please. NYM C331

Pretty, Blue-Eyed Blond Accountant—4, 5'6", curvaceous, seeks well-educated rofessional/businessman for lasting relationship. NYC/Nassau Cty. NYM L207

ducator, In Private Practice—Tall, ood-looking man, 43, gymaholic, caring, ensive and playful. Seeks spirited, sin ere, pretty woman who knows where he's going and prefers not to make the ip alone. Photo reciprocated. NYM L249

Handsome, American-Educated—Successful, 37-year-old Thai executive is seeking serious relationship with beautiful, sensuous and elegant woman (20-35 years). Do you enjoy traveling cities of the world and exotic places? Let's meet for dinner in USA or Bangkok. Letter with phone number and photo a must. POB 1063, Bangkok Mail Center, Bangkok 10000, Thailand

Striking, Auburn-Haired Beauty—32, 5'4", 110 lbs, great figure, with brains to match. Seeks handsome, successful Jewish Renaissance man, to start a future. Photo and note. NYM D124

Handsome White Male—Very successful, Harvard-educated executive, 43, 6', 170, whose interests include: fine dining, travel, ballet, nature, politics and business, seeks extremely attractive, intelligent, stylish, marriage-minded, Gentile female, 27-34. Reply with note, phone and photo or description. NYM Y015

What Are You Doing—For the rest of your life? Widow, 45, Jewish, very attractive both inside and out, looking for that special someone to share life's ups and downs with. Preferably a widower, 40-60, varied interests - but most important, you should have a warm heart and a good sense of humor. Note/phone. NYM C372

Big Place In My Heart—For an intelligent, educated, fun-loving, successful Jewish man, 53-63. I'm a warm, bright and beautiful MD. Bio/phone. NYM L178

Good-Looking Jewish Male, 32—5'10", 165 lbs, professional, athletic, romantic, entertaining. Seeks very pretty, slim and shapely female to share relationship. Phone/note, photo a must. NYM L262

Marriage-Minded Jewish Male—31, professional instructor of math, with nice green eyes, seeks sincere, attractive and warm Jewish female, 25-35, who desires bright, caring Jewish male, 31. I enjoy music, movies, dining, dancing, good conversation, some sports and just about anything on land (no hot air ballooning). Note/photo, please. NYM Y014

Very Handsome, Tall Professional—Italian gentleman, 30, sincere, bright, athletic, with sense of humor. Seeks beautiful, shapely, tall (5'8" plus) female, 24-30, with same qualities, for relationship. Phone/note, photo a must. NYM L202

Elegant, Lovely Lady—36, 5'8", blue-eyed blond, world-traveled, warm and caring. Seeks classy, good-looking gentleman who is successful, confident and sincere. Note/photo/phone. NYM C373

Wanted: Single Mother—By successful, attractive dentist, 38. Seeks bright, beautiful, slim, shapely, Jewish, single mom, 30's. Note/phone/photo a must if desire a reply. NYM D134

Blue-Eyed Italian Male—Professional, 37, 5'8", witty, outgoing and considerate. Enjoys tennis, movies, theater, dancing and good conversation. Seeks attractive, outgoing female, 30-40. Photo. NYM C376

Attractive, Intelligent, Affectionate—Professional female, 29, 5'9", Catholic, nonsmoker with traditional values. Enjoys dining out, movies, museums, antiques and NYC. Seeking 30-35-year-old Christian man with similar background, for loving relationship. Letter/phone/photo, please. NYM Y038

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Strikingly Attractive—Blue-eyed blond, has sailed the seven seas looking for her captain. I'm 33, 5'5", 110 lbs, sophisticated, world-traveled and enjoy the best life has to offer - but just as comfortable in jeans. I'm an old-fashioned romantic who is financially as well as emotionally secure, loves to laugh and spend cozy winter nights in front of a fireplace. If you are a handsome, tall, very secure man, 35-45, with a sense of humor, old-fashioned values, and believes in sharing, friendship and romance - I've been waiting for you. Photo is a must - I will be glad to exchange. NY/NJ okay. NYM Y019

Help Stamp Out Lonely Teardrops—Newly divorced Jewish woman, exemplified by all the right adjectives, seeks male counterpart, 45-55. Sense of humor a must! NYM C330

Attractive, Sophisticated NJ Female—5'6", 38, blond, fit, sense of humor, works in NJ/NY. Seeks honest, fun-loving, intelligent, professional, single, Christian, marriage-minded male, 35-45, whose interests are football, tennis matches, dining, theater, museums, travel. Note/phone/photo necessary. NYM Y030

Warm, Attractive—Female, 40, 5'6", 125, Jewish, seeks sincere man. NYM Y018

Psychotherapist · Tall, Sensitive—54, seeking sensitive, attractive, intelligent woman, 30's-40's. Note/photo. NYM L215

Gay Male, 25—Looking for a long-lasting, serious relationship. I enjoy walks, talks and jazz. If you are 25-40, equally financially secure, send photo and phone. All responses answered. NYM T445

Attractive, Tall, Slim—White female, 35, with European background, financially secure, enjoys dining out, theater, travel, long walks on the beach, music and dancing. If you are a successful white male executive, 35-40, 6' plus, who knows what he wants and has similar interests, please send note, phone and photo. NYM L216

Oriental Woman—Born in the USA, desired by yours truly, a good-looking attorney, 37, with liberal outlook and eyes of electric blue. You are offbeat, upbeat and incessantly pretty. Best of both worlds. Photo, please. NYM Y020

Lively, Down-To-Earth Blond Female—28, 5'9", former model, prep school vet, now Wall Street exec. Sincere, considerate, kind, solvent. Outdoors, animal, music, sports lover. Seeks smart, fit, good guy to share... Note/phone. NYM Y022

Stunning Female, Hispanic, 28—5'7", 118 lbs, brown hair, hazel eyes, athletic, well-educated, sincere. Seeking meaningful relationahip with tall, handsome, mature, white or Hispanic male, 27-38, who knows what he wants in life. Note/phone/photo. Will exchange upon request. NYM Y033

Easy Conversation · Good Listener—Vivacious, Jewish, very attractive, active woman, with NY smarts, desires relationship with male counterpart, previously married, mid 50's-mid 60's tops, to share life, laughter, love. Let's talk. NYM C336

Indiana-Bred Beauty—Seeks tall male (30-45) with Ward Cleaver values, to share biking, movies, country trips, life. Note/photo/phone. NYM N158

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I've Got Everything I Need (Almost)—This handsome, Jewish professional man, 31, makes time for the fun things in life. Never a dull moment! Seeks match in attractive Jewish woman, 24-31, nonsmoker, who enjoys music, travel, exercise and back rubs. Photo please. NYM L221

Handsome Jewish MD—30, tall, fit, gentle, loving. I'm into music, sports, fitness and you - if you're a nonsmoking, attractive, successful Jewish woman in her 20's who is looking for a serious relationship. No reply without photo/phone. NYM Y024

Very Good-Looking—Divorced Jewish male, 39, 5'8", 150 lbs. I love all sports, pets, kids, life. Successful business owner. I'm seeking a pretty, divorced Jewish female, 30-35, fit, fun, frolicky - for a one-on-one true relationship. No drugs. No games. Kids okay. Phone/photo. NYM Y023

Handsome, Cuddly, Loving—Marriage-minded white male, early 30's. Seeking that special female to share good conversation, dining out, movies, country drives, city walks and lotsa hugs. NYM L222

Botticelli Beauty—5'3", 34, lithe, intelligent, blond, blue-eyed Wasp, in the entertainment industry, seeks respite from outrageous personalities! Are you a thoughtful, romantic, warm, erudite man with a good sense of humor, between 30-40? Must be nonsmoker and ready for commitment and marriage. To arrange for private sitting, send note/photo/phone. NYM C337

Single Man—Airline pilot, 40, 5'9", Catholic, never wed, fit, sincere nonsmoker, average looks. Seeks smart, trim, sensible lady. NYM C379

A Pretty, Petite—Perceptive, particular businesslady, North Shore, LI, loves tennis, theater, elegant dining, conversation and discovery. Please respond if you are an accomplished, successful gentleman, in his 50's, imbued with sufficient good humor and adventure to answer this ad. Photo a must. NYM S025

Cultured Connecticut Executive—Single white male, 44, 5'10", nonsmoker, seeks attractive and elegant woman, 40-50, who has a passion for Monet, Mozart, M. Butterfly, travel and intimate, romantic dinners. If you are my cultural soul mate and are ready to embark upon a serious, quality relationship, please send note/phone number. NYM N159

Black, Attractive, Slim Divorcee—42, from Westchester, seeks sincere, caring gentleman, 40-55. NYM C380

Lovable Intellectual—Cute, lively, witty, athletic, creative Jewish male, 31, 6', slightly balding, Harvard PhD, seeks warm, pretty, very bright, unpretentious nonsmoker. Photo, please. NYM L255

GQ Type—Doctor, 31, tall, trim, together, fun, Ferrari-owner. Seeks 20's, lean, loving beauty to spoil rotten. Photo. NYM C364

Male, 49 (Looks Much Younger)—6', 170, handsome, sensitive, creative, athletic, good sense of humor. Seeks pretty, professional female, 35-45, for sincere relationship. Photo a must. NYM Y032

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Are You Ready?—I am. To share some of the good things life has to offer with a special someone. Bright, attractive female paralegal in early 30's (yes, I do love rock and roll), having spark of life and broad spectrum of interests, seeks professional male of same general description. Note/photo/phone please. NYM L223

Handsome, Intelligent, Very Successful—Single male exec, sexy, healthy, athletic Manhattan resident with sense of humor, young-looking early 40's, interested in travel, music, quiet times, exotic cars and all that NYC offers. Seeks extremely attractive, sophisticated, sensual female, 25-38. Photo, phone please. NYM L256

Good-Looking Chef—Single, white Catholic male, 34, 165 lbs, 5'10"; I enjoy the outdoors, music, reading and self-development. Looking for a good-looking lady, 25-30, for serious relationship. Photo/note/phone. NYM L224

Spiritual Man—Looking for a lean and leggy beauty with great substance. I am 44, Caucasian, 5'11", 170, good-looking and at peace within. Love French and English accents. Photo helpful. NYM C338

Newly Divorced Physician—49, 6'1", likes walks, lakes, tennis, museums, unicorns and good conversation. NYM S021

Blue-Eyed, Attractive (Honestly)—Single white Jewish male, 28, 6'1", enjoys sports, movies, music, sunsets, spontaneity and laughter. Seeks slim and attractive lady (beautiful inside and out), 21-28, for special times. Note/phone/photo guarantees response. NYM Y027

Are You A Man Over 45—Over: blaming your mother, wanting more children, dating "chicklettes", your last relationship and your mid-life crisis? If so, this attractive, slim, smart, spirited, warm, mid 40's woman, with interests in the arts, travel, antiques, NY culture, country pleasure would like to hear from you, for loving, lasting relationship. Note/phone/photo (and under 56) appreciated. NYM Y028

High Standards—Truly beautiful, blond, slender PhD, 41, Jewish. Seeks very appealing NY man. Bio/photo. NYM Y010

Can We Talk?—Elegant and vibrant, divorced, young 40's Jewish female, seeks a tall, athletic, romantic man, 44-52, ready for a relationship. Photo. NYM Y035

Sweet, Smart, Sexy Lady—Natural, slim, sensuous, bright, witty, 31, Jewish. European family values. A clear cut above the rest. Has wowed the world of finance for long enough and would love to wow, forever, a wonderful, extremely loving (daddy material), unselfish, communicative, funny man, to 40, with a hearty appetite and a discerning palate. Where are you? Note/photo appreciated. NYM Y034

Tall, Marriage-Minded MD—*37, soap op*era handsome, serious, sensitive, eclectic interests, seeks slim, educated, spirited woman. Picture essential. NYM C345

Handsome Man—61, white, divorced, 5'8", 157 lbs, seeks woman for romantic relationship. Please write a romantic letter. Please no phonies. I will answer only those who send a photo. NYM C346

A Little Shy—Very pretty, 5'5" brunette, slender, loves theater, foreign movies, ballet, great sense of humor. Photo please. Are you over 30? NYM L260

Candice Bergen Look-Alike—(Well, not really). I'm Manhattan sophisticated but don't let that stop you. I'm fun-loving and outdoors oriented. Golf, skiing and horseback riding are some of my interests. My ideal man is a professional. He's handsome, smart, Christian, active and has a sense of humor. If you're between 33 and 41 years old, then... NYM C381

Resident—Searching for a Jewish female resident or med student. NYM S022

Dynamic, Beautiful, Romantic—Businesswoman, 24, busy with career, little time to meet mate. Seeks handsome, successful, charismatic Jewish male to explore the potentials of love and friendship. Photo a plus. NYM L263

Dorset, Dordogne—Dos Passos, Dickens, Dim Sum and De Yankees - seeking delightful d'moiselle with passions of her own, with whom I can share mine. 6', 33, with lots of looks, charm and strong net game. Nonsmoking, photo a must. NYM C383

Please Don't Be Intimidated—By my sexy, sophisticated looks, slim shape, advertising career and sharp wit, because I'm also fun-loving and have a heart of gold. If you are a warm, handsome, successful, fit, marriage-minded male, 35-45, ready to meet a special lady, mid 30's, 5'5", dark eyes, beautiful hair, Jewish, please write - you won't be disappointed. Photo, note and phone please. NYM L264

Gentlemen Prefer Blonds—With my long hair, sparkling green eyes and tall, trim good looks. You can also appreciate my intelligence, successful career, charismatic spirit, sincerity and genuine enthusiasm for life and people. If you are a dynamic, attractive gentleman, 38 plus, intelligent, with a positive attitude, love travel, music, dancing and a zest for adventure, meet your match! Photo/note and phone. NYM C387

Witty, Attractive—35, Christian female seeks man, 33-42, to add to her life. Come laugh with me and make me smile. No smokers please. Note/photo/phone appreciated. NYM Y041

Model-Looks Exec—31, Jewish, seeks her *tall JD, MD, DVM for keeps.* NYM F007

Handsome Jewish Doctor—30, 6', slim and athletic, seeks that special lady who is pretty, shapely, trim, nonsmoking, 22-29, and enjoys romance, dining out, dancing, movies, travel and weekends. Photo a must. NYM C386

Handsome Male—Successful, seeks bright, very attractive, fun, slim, sexy female. Photo/note/phone. NYM L267

Sugar And Spice—A very pretty, bright, creative, alluring, 5'4". Could you be the cute, kind, secure, diverse, fit Jewish man (46-53) I seek? Am I the woman you won't *be able to forget?* NYM Y043

Warm, Down-To-Earth, Attractive—Social worker/artist, 32, Jewish (not religious), looking for man, 28-42, who enjoys art, film, outdoors, talking and laughing. Phone/photo appreciated. NYM C389

Winners Only—First class, handsome guy, early 40's, fit, trim and successful, seeks woman of inner and outer beauty. One who looks sexy in jeans or a black gown. Must love to travel, laugh and exercise. Nonsmoker. Note/photo/phone. NYM Y044

Alive, Vibrant, Vivacious—32-year-old Jewish nurse, loves fine dining, home cooking, water sports and eclectic interests. Seeks fun-loving man, worthy of receiving and giving love in friendship leading to commitment. NYM Y045

Looking For One Good Man—Asian-American woman, 27, aspiring surgeon, interested in books, ideas, adventure travel, outdoor sports, personal growth and new experiences of all kinds. NYM C390

Sincere, Attractive, 40's Businessman—5'7", seeks very attractive, caring and aware woman, 28-35, to share it all. Phone/note/photo. NYM L230

I Know You're Out There!—Why is it so hard to find you? Good-looking, down-to-earth, intelligent and successful man, 32, seeks terrific, energetic, bright, wholesome, attractive and fit woman under 35, so he can stop looking. Note, phone, photo(?). NYM C358

Softly Soulful—Uniquely intelligent, delightfully pretty, sensually aware, single white female, 29 - mysterious dark eyes seek handsome, professional, single white male, 29-39, to touch hearts and kiss souls. NYM C360

Strikingly Attractive—Classy female executive, European-born, in her 40's, would like to share her life again with very special, successful man. NYM L234

Fall In NYC—Thirtyish male seeks female (25-32) who likes theater, sports, music, movies and the arts, to share it with. Photo/phone/note describing your interests. NYM C362

Queens Irish-Catholic—First edition. Tell me in 100 words or less why you should be President of the United States. (Female, 36). NYM L237

Attractive Lady—Seeks gentle, warm, fun-loving man, 35-45. Photo/phone. POB 1247, NY, NY 10003

Special Guy Wanted—By beautiful, sexy, very tall, healthy, exciting, successful brunette (31). Seeking sweetheart and friend to match wits, share memories, create sparks. Note/photo. NYM L239

Pretty 'N' Petite—Divorced mom, likes: working out, beach/country, Mets. Needs: handsome, well-built, 35-45, NJ man for something serious. NYM L240

Explore Fascinating Territory!—Single black male, 27, a free spirit and a professional, seeks single white or Oriental female, 20's, for dancing till dawn, Soho Sunday brunches, indescribable silliness and the films of Fred Astaire. Photo optional, letter a must! NYM N145

Thinking Woman's Man—Writer MD, well-educated, good-looking, slim, theater person, 55, seeks well-educated, quick-minded, very attractive, successful, petite woman, 35-45, Manhattan. Photo/phone/note. NYM L258

Attractive White Female—22, 5'3", slim, seeks attractive, educated, nonsmoking white male, 25-28, for serious relationship. Note/photo/phone. NYM Y037

Pretty PhD Psychologist—29, playful, sophisticated, sensitive, seeking similar professional man, 26-37, for blissful married life - kids, pets, careers and all. Photo please. NYM L226

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Writer—Seeks to interview individuals in all types of psychotherapy for a minimum of 1 year for book project. Complete confidentiality assured. 212-873-9185.

Jet Set Yachtsman—46, handsome, generous, passionate, seeks adventurous female, 18-35, with cover girl looks. By sea we will cruise the Bahamas in my private yacht; by land we will retreat to my Manhattan penthouse or desert mountain hideaway. Please send bio/phone and recent photo. NYM L212

Busy Male Executive—Seeks female traveling companion, 25-35. POB 4052, River Edge, NJ 07661.

Free!!—See and speak to exceptional singles from your home. (212) 370-9837.

"Must Get Married"—Was the slogan attached to our car but it was only successful if you wanted publicity or laughs. The quote was in good faith but we never marry on the first date. We are 43 and 38, handsome, athletic, outgoing, financially successful. We're seeking attractive, outgoing, self-assured women, prefer younger and Jewish, possibly in entertainment or sales. Photo a plus. NYM L285

To That Pretty, 22-Year-Old Designer—In the 7/25 issue - I lost your number. Please call again. Cary J.

Magnificent Seven—Nothing kinky acceptable to us ladies. We're tall, short, dark, light - all perfectly seasoned, some sweetened and of rare vintage. Only gentleman, 45 plus, need reply. Photo required. NYM T446

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On the NY skyline—A blimp was flying high, spelling birthday "Good Year" wishes from Chris to Mick - a great guy!

Wanted—Female to share driving/expenses to San Francisco, my car, 10/1. Call 718-441-9851

Relaxed Evening—Group of attractive business and professional women, want to meet bright, self-aware men, 40 plus for drinks and conversation. NYM Y049

Sincere, Slim, Pretty—Nonsmoking Jewish health professional, 34, loves music, theater, tennis, animals and outdoors. Hopes to meet a warm, bright professional man, casual, fun-loving and humorous. Photo appreciated, glad to exchange. NYM L253

Travel Romantic Man—Happy, youthful 62, 5'8", slim, seeks caring lady to share interests, adventure, love of foreign travel. Photo. NYM C365

NJ Female Attorney—Pretty, tall, slender, waist-long black hair, 34, seeks college-educated, 30-47, 6' plus, single man. Photo. POB 332, Oceanport, NJ 07757

Be My Guest—On a starry night stroll through neighborhood streets to a small ethnic restaurant. Enjoy a candid conversation with a vivacious woman, open to travel and adventure. Best letter wins! NYM L209

Well Worth Pursuing—Bright, lively, attractive Jewish woman, early 40's, gently strong. Enjoys city/country, theater, movies, music, art, dining, cooking, tennis, skiing. Seeks secure, worldly, successful man to share it all in marriage. Write box: NYM C342

Stylish, Charming—Single, white Christian female, 33, 5'7", down-to-earth, successful entrepreneur. Seeks kind, easy-going, successful, never-been-married male. NYM L217

A Fine Romance—Pretty, slim, young 40's, 5'2", music lover, warm and positive, wants to strike the right chord with attractive, upbeat man, 38-48. Photo/phone please. NYM L252

Are You Out There?—Relaxed, quiet, 43, man for all seasons, seeking Jewish counterpart, NY/NJ, for sharing skiing, beach, walks, theater and other times, casual or formal. No royalty, please. Note/phone. Photo optional. NYM C385

Grown In The Great Northwest—Handsome, 6'1", 170 lbs, brown hair and eyes, 31, Manhattan transfer, professional, refined, enlightened and athletic. Seeking attractive, intelligent, grounded female, to share all that Manhattan and the Northeast has to offer (and possibly more). Photo/note/phone. NYM Y017

Gentle, Smart, Countercultural—Male, 40, MD, seeks literate, vivacious woman, to 35, open to love. Photo, please. Will reciprocate. NYM C335

Adventurous Male Seeks Special Lady—Single white male, 38, 6'2", 190 lbs, self-employed as a computer consultant. Also a pilot and former ski-instructor. Enjoy athletics, travel, theater, movies, romantic dinners. I seek an attractive, shapely female who is intelligent, athletic, sensual, has a sense of humor and is a nonsmoker. GPO Box 1947, NYC 10116

Unpretentious Male—46, loves kids, dogs, the arts, books, outdoors, communication. Seeks counterpart. NYM C340

Be My Birthday Present!—Green-eyed, NJ Libra female, 28, Catholic, professional, never-married. Classy, down-to-earth, serious/silly. Interested in everything. Seeks male counterpart for friendship/love/marriage. Note/phone. Photo helps. No smokers/drugs. Sense of humor a must. NYM L218

Social Season—Jewish beauty, bright, warm, witty, 36. A mensch, 33-42, who has looks, depth and style could end my search! Photo, please. NYM L219

Bewhiskered Editor—Jewish, 5'10", 33, fit, nice-looking, athletic, gentle, whimsical. Fond of picnicking, bike riding, country inns, museums, flora, swimming, tykes, wordplay, folk/swing dancing. Looking to braid my future with a bright, kind woman. NYM L220

Sincere, Intelligent And Very Pretty—Female, enjoys film, theater and New York's splendor, seeks superior male, 29-35, who's not afraid of falling in love. Photo and note. NYM L257

Oriental Professional Male—Late 20's, intelligent, secure, confident - seeks one right woman of any ethnic background for a meaningful relationship. Please send photo/phone. NYM C339

Attractive, Slim, Warm-Hearted—Woman doctor, 37. I like tennis, classical music, gourmet cooking, comedy. Seeking deeply caring relationship with man of similar qualities/interests who values sacredness in life; nonsmoker. Photo/note/phone. NYM Y025

Dorothy Seeks—A man with a heart, a brain and some courage. Wizards over 40, send phone, note. No munchkins, please. NYM C343

Pretty Woman—28, seeks Catholic male. Redheads welcomed. Photo. NYM L259

I'm A 45-Year-Old Jewish Woman—And I'm looking for a Jewish man, about my own age, who likes New York, old movies and Vintage Sinatra, with whom I can share a warm, loving, lots-of-laughs relationship that could eventually lead to marriage. Note/photo/phone. NYM Y031

A Little Optimism Couldn't Hurt—Male Montana transplant (6', 170 lbs, late thirtysomething) thinks a little irony is okay but aggressiveness and cynicism are overrated. Loves the arts (he's an actor), TKTS, Tom Waits, sailing and exercise. Hoping to make friends with an upbeat (a bit offbeat) woman, 24-36, with a kind heart, fit body, healthy lifestyle. For monogamous prospects. Photo. NYM T448

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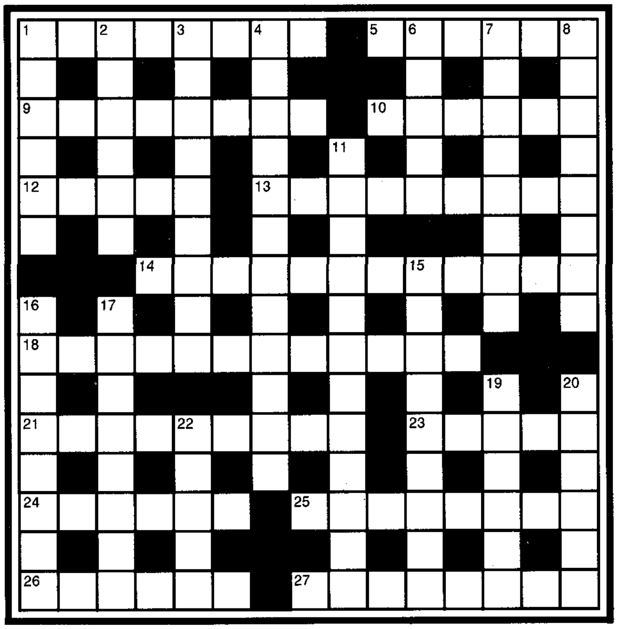
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Abroad, redhead squeezed into dress that no longer fits. (8)
5 Tend to measure turn over on the side. (6)
9 Discerns change needed, so cuts away. (8)
10 On foot in the ring, getting lacerated or knocked over. (6)
12 Drag back small child from the ravine. (5)
13 A share in the plot. (9)
14 Conjested lung started a dizzy spell. (12)
18 Disagreement about what makes one cease to be attractive. (12)
21 Men of conviction about to disrupt a hanging. (5-4)
23 Elicit approval in a girl. (5)
24 Sway like an adder. (6)
25 Depression or trouble in state of America. (8)
26 Odd flawed red reject from potter. (6)
27 Are they soothing? Yes and no by turn. (8)



DOWN

1 Circle key, then change gear using rowing movement. (6)
2 Union less disrupted in the struggle. (6)
3 Wealthy investor in English House of Parliament. (9)
4 Appropriate overhead cover for a night watchman? (4-5, 3)
6 Fat cook dropping two eggs in then stirring. (5)
7 So late an hour for the last man to come in. (8)
8 This time is not one I'd swap. (8)
11 Feeling weary and depressed? It's an indication that you should stop. (8, 4)
15 Superior finish lacking in newly wrought gold relief. (5-4)
16 Instructed banker to turn up without money. (8)
17 Leading journalist on strike gets jammed inside. (8)
19 Murder a close relative to gain the realm. (6)
20 Waders at sea shore in the north. (6)
22 She's delightful when she loses her heart. (5)

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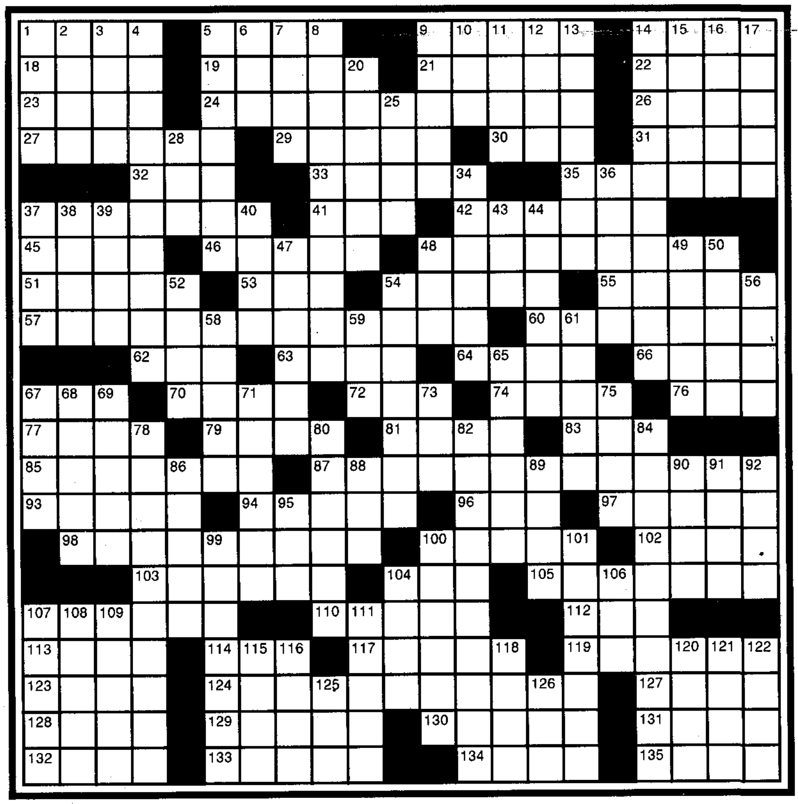
'ANAGRAMMED SLEUTHS': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Pilgrimage to Mecca
5 Dogpatch cartoonist
9 Sir, in Delhi
14 Act sportively
18 Under sail
19 PBS's "Reilly, —— Spies"
21 Yearn for
22 Beatles film, 1965
23 ——-Carlo Menotti
24 CAIN HARLECH
26 Believe —— not
27 Striation
29 Back of the boat
30 Raggedy doll
31 "Clair de ——"
32 Wire measure
33 Ranch in "Giant"
35 Weds on the q.t.
37 Hair applications
41 Had a bite
42 "War and Peace" nobleman
45 On —— with (of equal status)
46 One-horse rigs
48 KIT C. DARCY
51 Feels
53 Anne Baxter role
54 African tribe
55 Take out membership
57 MOIRA L. WHIPPLE
60 Kind of makeup
62 Building wing
63 Pre-Soviet ruler
64 AA candidates
66 Fencing sword
67 Midpt.
70 Tibetan priest
72 USMA grads
74 Filly's brother
76 Wapiti
77 Dickens's Uriah
79 Drug sleuth
81 Leisure: Fr.
83 "When —— king, dilly, dilly"
85 Ventures capital
87 LUTHER I. COOPER
93 Judge's domain
94 Actor James, and family
96 Pandora's possession
97 Do a figure eight
98 LEON F. ROWE
100 Outward, in anatomy
102 Chemical compound
103 Ms. Mimieux
104 Babylonian deity
105 George's opponent
107 Neighbor of Monterey
110 "Love Story" author
112 Mouths
113 Former queen of Jordan
114 Chou En-——
117 Bankruptcy cause
119 Nereids, dryads, etc.
123 Cincinnati team
124 ERIN PAULSEN
127 Castle's surround
128 Therefore
129 Where Hercules slew a lion
130 Clear the slate
131 Cinders of the comics
132 "Nana" star, 1934
133 Classroom furniture
134 Geologic periods
135 Depend

DOWN

1 Crones
2 "... —— is in heaven"
3 Expensive
4 JEAN PALMER
5 Talks like a hen
6 Bonn cry of woe
7 Pod contents
8 They depict
9 Perfume choice
10 Rainbow shape
11 It's a laugh
12 Russian John
13 Tony of song
14 CALVIN HOPE
15 Abate
16 By oneself
17 Belgian battle town of WW I
20 Armadas
25 "Dies ——" (hymn)
28 Succor
34 Crops up
36 Ponti's wife
37 Impresario Joseph
38 Colorful fish
39 South of Algeria
40 Noah's eldest
43 Wood sorrel
44 "—— My Lou"
47 Hindu incarnation
48 Nursery-rhyme Margery
49 Mourning fabric
50 Bumpkin
52 Window ledge
54 Vessels for pestles
56 Emblem of Wales
58 Factory
59 Shastri of India
61 "Many —— 'twixt the cup and the lip"
65 Jaguar's kin
67 Stylish
68 Mortise insertion
69 Cabaret show
71 Team pet
73 Thus
75 New Mexico resort
78 RYAN P. MORSE
80 Irritates by rubbing
82 Ethnic offshoot
84 E. M. MARKHEIM
86 Range in the home
88 Directional abbr.
89 SAT , e.g.
90 Frog genus
91 Siouan Indian
92 Tattle
95 Mt.'s height
99 Canadian canal
100 Capacitate
101 Famed quintuplets
104 1958 Pulitzer author
106 Have a bawl
107 Is solicitous
108 At the ready
109 Raised strip
111 Millay namesakes
115 Ending for sting or shiv
116 Ideologies
118 Pugilists do it
120 Gondolier's need
121 Concert place
122 Legal delay
125 Shrieking sound
126 "This —— stickup"



Solutions to last week's puzzles appear on page 169.

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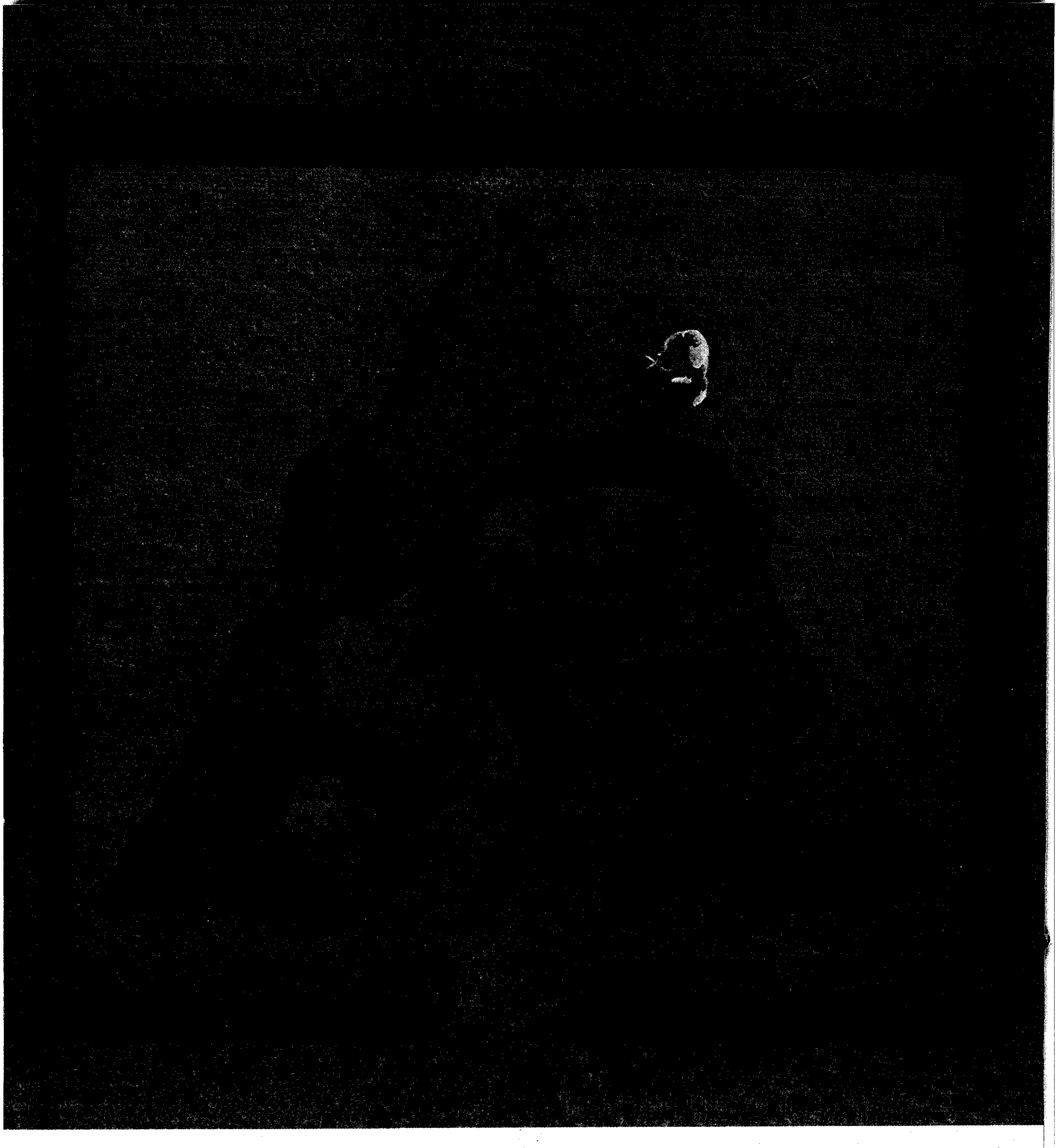

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